

MUSICAL COURIER

A WEEKLY JOURNAL

MUSIC AND ARTS

Twenty-seventh Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LIV.—NO. 12

NEW YORK, WEDNESDAY, MARCH 20, 1907

WHOLE NO. 1408



KATHARINE GOODSON

New York.

MR. FRANCIS STUART,
TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.
(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."
FRANCESCO LAMPERTI.
Studios: 1103-4 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.
Church, Concert and School Positions Secured.
MRS. BABCOCK.
CARNegie HALL, New York.
Telephone: 2634 Columbus.

THE INTERSTATE TEACHERS' AGENCY,
609 Canal Street, New Orleans, Louisiana.
Secures school, college and conservatory positions for foreign and American teachers of music.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

C. WHITNEY COOMBS,
COMPOSER-ORGANIST.
Address: 49 West Twentieth Street, New York.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall, New York.

MISS MARY FIDELIA BURT,
Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.
New York School, Brooklyn, 48 Lefferts Place.
115 Carnegie Hall

LEOPOLD WOLFSOHN,
PIANO INSTRUCTION.
Studios: 1771 Madison Ave., cor. 116th St., New York.
986 Bergen St., Brooklyn.

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
810 Carnegie Hall, New York City.

MRS. KURTH-SIEBER,
VOCAL INSTRUCTION.
Residence: 478 Grand Ave., Brooklyn, N. Y.
Studio: Pouch Mansion.

WALTER HENRY HALL,
Organist and Choirmaster of St. James Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, &c.
781 Park Avenue, New York City.

MISS DORA DUTY JONES,
DICTION.
Culture of Speaking Voice. English, French, German, Italian Phonetics.
Summer Address, Hotel Dysart, Cavendish Sq., London, S. W.

WALTER J. BAUSMANN,
VOCAL INSTRUCTION—CHORAL DIRECTION.
Studios: 26 E. Twenty-third St. (Madison Square.)

ELIZABETH K. PATTERSON,
SOPRANO.
Studio: 14 West Eighty-fourth Street.
Phone 585-J, River.

FLORENCE COOPER-CUSHMAN
VOCAL INSTRUCTION.
Bretton Hall, Eighty-sixth Street and Broadway, New York.

MADAME ERNEST TEMME,
VOICE CULTURE AND THE ART OF SINGING.
Studio, 30 East 23d St., New York City.
Tuesdays and Fridays.

E. PRESSON MILLER,
VOICE CULTURE.
The Art of Singing.
Suite 1013 Carnegie Hall, New York.
Telephone: 1350 Columbus.

RICHARD ARNOLD,
Concertmaster Philharmonic Society.
INSTRUCTION.
208 East Sixty-first Street, New York.

EFFIE STEWART,
DRAMATIC SOPRANO.
Vocal Instruction.
Concert and Oratorio.
35 West Eleventh St., New York.

EUGENE C. HEFFLEY,
PIANIST AND TEACHER.
Studio: 707-708 Carnegie Hall.

WILBUR A. LUYSTER,
Director } Sight Singing, Metropolitan Opera School; Brooklyn Institute of Arts and Sciences; New York College of Music.
SIGHT SINGING. VOCAL CULTURE.
Studios: Opera House, 1425 Broadway.
133A Quincey St., Brooklyn.

MISS RHODA G. McLERAN,
PIANIST—INSTRUCTION.
(Pupil of Rafael Joseffy and Edward MacDowell.)
Tuesday and Friday at Residence-Studio, 102 North Sixteenth Street, East Orange, N. J. Monday, Thursday, Saturday afternoons at Studio, 1105 Carnegie Hall, New York.

BRUNO HUHN,
58 West Fifty-seventh Street, New York.
Piano and Organ Lessons.
To Vocalists—Style, Diction and Repertoire.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

ROYAL FISH,
TENOR.
Residence: 400 WEST 107th St.
Telephone: 4015 River.

J. HARRY WHEELER,
VOICE PLACEMENT. ART OF SINGING.
Strictly Italian Method.
11 West 21st Street.

GUSTAV L. BECKER,
CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION.
Address: 1 West 104th Street, New York.

GIORGIO SULLI,
VOICE CULTURE.
Insurance Building, 167 W. 57th St., New Haven.
New York (Saturdays).

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
123 Carnegie Hall, Wednesdays and Saturdays.
Residence Studio: "The Emerson," 500 West 121st St., New York City.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

PERRY AVERILL—BARITONE,
OPERA—ORATORIO—CONCERT AND VOCAL INSTRUCTION.
220 Central Park South, New York.

HUBERT ZUR NIEDEN,
SINGING, PIANO AND VIOLIN.
Studio: 57 East Fifty-ninth Street.

MME. NOËMI FORNIER,
PIANIST AND TEACHER—RECITALS.
Lessons at Studios or Residence. Steinway Hall, Wednesdays. Residence Studio, 42 West 60th St.

J. CHRISTOPHER MARKS,
Organist and Choirmaster, Church of the Heavenly Rest, 551 Fifth Avenue.
PIANO—VOICE CULTURE—COMPOSITION—ORGAN.
Residence Studio, 154 E. 46th St., New York.

MR. SAMUEL BOWDEN MOYLE,
Voice Culture, Style and Artistic Singing, Perfect Tone, Perfect Diction in English, German, French and Italian.
Residence Studio: No. 39 West Twentieth St., New York City.

B. MERRILL HOPKINSON,
BARYTONE.
ORATORIO—RECITAL—CONCERTS.
413 Professional Bldg., Baltimore, Md., or Anderson Musical Bureau, 7 W. 42d St., N. Y.

MISS CAROLL BADHAM,
Teacher of Voice Placing, Style and Diction.
Italian Method. Voices tried 12 to 1, Monday and Thursday.
2 West 98th Street.

MRS. HENRY SMOCK BOICE,
VOICE AND THE ART OF SINGING.
Studios: 1003-6 Carnegie Hall, Mondays, Thursdays and Saturdays. 400 Washington Avenue, Brooklyn, Tuesdays, Wednesdays and Fridays.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
Ryan Building, Room 111.
No. 140 West 42d St., New York.

ENRICO DUZENS, OPERA TENOR.
Teaches Old Italian Method. Teacher of Paula Woehning, soloist in All Souls' Church, and Mary Cryder, teacher, Washington, D. C.
Good voices cultivated by contract.
145 East Eighty-third Street, New York.

LUDWIG MARUM,
VIOLIN INSTRUCTION.
THE MARUM STRING QUARTET.
1242 Madison Avenue.

MRS. LAURA E. MORRILL,
SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

HERBERT WILBER GREENE
SCHOOL OF SINGING.
864 Carnegie Hall.
Cala Aarup Greene, Pianist.

HUGO STEINBRUCH,
Conductor of Brooklyn Saengerbund.
New York Studio: Steinway Hall.
Brooklyn Studio and Residence: 206 Eighth Ave.

WESLEY WEYMAN,
PIANIST.
Teacher at the Institute of Musical Art, 53 Fifth Avenue.
Address: 30 Washington Square, New York City.

MME. LUISA CAPPANI,
VOICE CULTURE. SKILL OF SINGING.
Hotel Flanders, 133-137 W. 47th St. New York City. Phone: 3021 Bryant.

CARL M. ROEDER,
PIANIST—INSTRUCTION.
1104 Carnegie Hall.
Residence: 697 East 141st Street, New York.

MME. C. DE RIGAUD,
Voice Culture and thorough training for Opera. Concert and drawing room Singing. Booklet sent on request. Address Residence Studio, 2647 Broadway, Phone: 1152 River. Downtown Studio, 11 West 21st St. Assistant teachers for acting languages and piano.

FRANK HEMSTREET,
Baritone. Teacher of Singing. The sixty-seventh St. Studios, 27 W. 67th St. Phone, 1123 Columbus.

LILLIAN MILLER,
Teacher of Piano, Harmony and Composition. Song Interpretation. Accompanying. Studio: 27 W. 67th St. Phone: 1123 Columbus.

RAFAEL NAVAS,
PIANO INSTRUCTION.
Leschetizky Method.
834 Carnegie Hall.

DELIA MICUCCI VALERI,
Italian Vocal Specialist and Grand Opera repertoire instructor, recommended by Sig. BONCI, Hammerstein's celebrated tenor. 345 W. 58th St.

POWERS-HOECK STUDIOS.
CO-OPERATIVE.
Francis Fischer Powers, Theodor A. Hoeck, Voice, Piano.
Studio (and invariable address): Carnegie Hall, New York.

VICTOR BEIGEL,
TEACHER OF SINGING.
15 Cranley Place, S. W., London, England.

EVA B. DEMING,
SIGHT SINGING, EAR TRAINING.
CHORAL MUSIC.
Piano by Assistant Teachers.
Carnegie Hall, Mon. and Thurs., P. M. Address: Residence-Studio, Hotel Walton, 70th St. and Col. Ave., New York. Phone: 2934 Col.

MME. HERVOR TORPADIE,
VOCAL INSTRUCTION.
807-808 Carnegie Hall. Telephone 1350 Columbus.

FLORENCE MOSHER,
PIANIST—INSTRUCTION.
Certificated by Theodor Leschetizky in 1894.
The Mosher-Burbank Lecture Recitals.
Address: 100 East Seventy-third Street, New York.

HENRY SCHRADIECK'S
VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

MR. VICTOR KUZDÖ,
HUNGARIAN VIOLINIST.
Can be engaged for Concerts, Musicales and Instruction. Address, 143 East Eighty-third Street, New York City.

EDWIN H. LOCKHART, BASSO.
VOCAL CULTURE, VOICE BUILDING, STYLE, TONE EMISSION, SOLIDITY OF TONE, REPERTOIRE, FINISH.
Studio: 500-501 Carnegie Hall, New York.

ARTHUR EDWARD STAHLSCHMIDT,
VOICE SPECIALIST.
17 East Fifty-ninth Street, New York.

MME. MARIE CROSS-NEUHAUS
Director.
VOCAL AND OPERATIC SCHOOL.
Voice Building, Tradition and Diction.
St. Marc Building, 434 Fifth Ave., New York.

ROBERT CRAIG CAMPBELL,
TENOR.
Soloist, "Little Church Around the Corner."
The Bristol, 122 West Forty-ninth Street.
Phone, 3101 Bryant.

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
Residence-Studio: 954 Eighth Ave., corner 96th St., New York. Phone: 3555 Columbus.

MISS LAURA HALSTED GRAVES,
CONTRALTO.
Oratorio, Concert, Musicales.
49 West Ninety-fourth Street.
Management J. E. Francke, Steinway Hall, New York City.

MR. AND MRS. WALTER H. ROBINSON,
TENOR AND CONTRALTO.
Oratorio, Concerts and Musicales.
Voice Production and Repertoire.
Studio: 709 Carnegie Hall, New York.
Telephone: 1350 Columbus.

HELEN GAUNTLET WILLIAMS,
PIANO INSTRUCTION—PIANO ACCOMPANIST.
CONTRALTO SOLOIST—SIGHT READING.
134 Carnegie Hall.

FIDELLA DARIO,
VOCAL INSTRUCTION.
Prepares for Church, Concert, Oratorio and Opera.
393 Carnegie Hall.

MILTONELLA BEARDSLEY,
PIANIST.
143 Carnegie Hall, New York.

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 70th St., New York.

MME. ESPERANZA GARRIGUE,
THE ART OF SINGING.
Studio: Carnegie Hall.
Residence: 172 West 70th St.

WIRTZ PIANO SCHOOL,
School for Solo Playing, Ensemble Playing, Accompanying and Theory.
Classes in Methods for Teachers.
120 West 124th St., New York.

MR. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York.

DANIEL VISANSKA,
VIOLINIST.

Just returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils.
Address: 488 St. Nicholas Ave., New York.

THE BERTA GROSSE-THOMASON
SCHOOL FOR PIANO.
359 Degraw St., Brooklyn.
Branch: 330 Fulton St., Brooklyn.
Studios: Steinway Hall, Room 16, New York.
98 Maple Ave., Morristown, N. J.
Tel. Call: 4207 J Main.

J. W. PARSON PRICE,
VOICE CULTURE AND ART OF SINGING.
46 West Twenty-first St., New York.
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing entitle him to a high rank among teachers."—MANUEL GARCIA.

MRS. WILLIAM S. NELSON,
VOCAL INSTRUCTION AND ACCOMPANIST.
Concerts and Musicales Arranged. Mon. and Thurs., 589 Main Street, East Orange, N. J. 1 E. 40th St., New York. Phone: 893-38th.

SALLY FROTHINGHAM AKERS,
SOPRANO.
Vocal Instruction. 201 West 87th Street.
Phone: 1379R Riverside.

ISIDORE LUCKSTONE,
THE ART OF SINGING.
153 West Seventy-sixth St., New York.
Telephone: 7093 River.

HERWEGH VON ENDE,
VIOLIN INSTRUCTION.
212 West 59th Street, New York.

WALTER S. YOUNG,
VOCAL INSTRUCTION.
Voice Production, Diction, Style, Repertoire.
801-802 Carnegie Hall, New York.

OLD ENGLISH BALLADS AND FOLKSONGS.
Recitals by
ESTHER WHITE and MARY OGDEN WHITE.
Geo. W. Britt, 6 Beacon St., Boston, Mass., or S. M. Lum, Hotel Colonial, New York City.

MISS GENEVIEVE BISBEE,
PIANIST.
PIANO INSTRUCTION.
Leschetizky Method.
Sixty-seventh Street Studios,
23 West 67th Street, New York City.

JOSEPH JOACHIM SCHOOL,
STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and Cello Department, Paul Morgan.
914 Carnegie Hall, New York.

DR. EDOUARD BLITZ,
SIGHT SINGING.
826 Carnegie Hall.
Monday and Tuesday, 1 to 10 p. m.
Res. Phone: 1067 Morningside.

LILLIE MACHIN,
VOCAL INSTRUCTION.
Certificated Pupil of Vannuccini.
1203 Carnegie Hall, New York.

JACK MUNDY,
BARITONE.
VOCAL INSTRUCTION.
Studios: 138 Fifth Avenue.

DR. CARL E. DUFFT,
Studio: 30 East Twenty-third St., New York City.

MRS. EDWARD H. CANFIELD,
VOICE CULTURE.
504 Carnegie Hall, New York.

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Studio-Residence, 34 Gramercy Park.
Phone: 364 Gramercy. New York City.

SEÑOR FERNANDO MICHELENA,
No. 1847 Broadway.
Leading tenor with Emma Abbott, Emma Juch, Emma Nevada, Hilarichs and Tivoli Opera Companies. Ten years' teaching in San Francisco. Pure Italian method of voice production. Operatic training, concert, oratorio, etc. Voices restored. Repertoire in Italian, French, English and Spanish. Teacher of Vera Michelena, Prima Donna of "The Tourists," now at the Majestic Theater.

NEW YORK.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 1969 Riverside.

MANFRED MALKIN,
FRENCH PIANIST.
Concerts and Instruction.
Studio: 15 St. Nicholas Avenue, New York.

ADELE MARGULIES TRIO,
ADELE MARGULIES, Pianiste; LEOPOLD LICHTENBERG, Violinist; LEO SCHWULZ, Cellist.
For terms and dates address, Miss MARGULIES, 58 West 57th St., New York.

Granberry Piano School
GEO. F. GRANBERRY, Director
FAELTEN SYSTEM Carnegie Hall



M. B. DE BOR
Teacher of Artistic Singing in Italian, French, German and English. Pure Italian method of voice placing and tone building. Perfect breathing. Opera, Oratorio, Songs.
STUDIOS:
817-818 Carnegie Hall, New York.

J. EDMUND SKIFF
TENOR Voice Culture
STUDIO: Room 504, CARNEGIE HALL

WEISS
PIANO, VIOLIN AND HARMONY STUDIO
A course in harmony and sight reading is included to piano pupils.
181 East 84th Street, New York.
ADULT BEGINNERS A SPECIALTY

LILLIAN VERNON WATT,
SOPRANO.
Clarendon Hotel, New York City.

A SANTUS SERAPHIN VIOLIN
One of the finest in existence, rare specimen, formerly the solo instrument of a well known artist \$2,500. Also a Job. Babb. Guadagnoli, very fine, \$2,000, and two Testore, two Gagliano, Storioni, Ruggeri, Guitandus; a Francesco Ruggeri 'cello, \$1,500; very fine Francesco Prosenda 'cello, \$1,000. Paolo Testore, \$600; besides 200 other old violins and 'cellos from \$75 to \$600. Fine bows, cases, strings, etc.
H. R. KNOPP, 119 East 23d Street, New York
Maker of the Celebrated H. R. Knopf Violins, 'Cellos and Bows



IRWIN EVELETH HASSELL
Concert Pianist and
Teacher of Piano
14 West Ninety-eighth Street,
New York
Management
ALLIED ARTS ASSOCIATION
28 Court Street, Brooklyn, N. Y.

BECKER BROS.
CONSERVATORY
ST. LOUIS, MO.

M. ELFERT-FLORIO
THE RENOWNED ITALIAN GRAND OPERA TENOR
ACKNOWLEDGED VOICE SPECIALIST
Formerly Leading Vocal Instructor of Berlin
RAPID AND SCIENTIFIC METHOD TAUGHT
EXCELLENT RESULTS GUARANTEED
Miss Mamie Chadbourne; Miss Josephine Lumb, soprano, now singing abroad; Mrs. Clarence Hale, soprano; Mrs. C. B. Hult, concert and oratorio singer, of Charleston, S. C.; George B. Barker, tenor, New York; Miss Belle A. Fisch, soprano, Newark, N. Y.; Miss Grace Ryan, soprano, New York; Mr. James Traversa, baritone, New York; Dr. J. Egan, tenor, now singing in opera, New York; Miss Kate Traversa, soprano; Mr. Enrico Oromont, baritone, with Lulu Glaser; Albert Wahle, tenor soloist at Brown Memorial Presbyterian Church, Baltimore, and vocal teacher; Mrs. Leon Wayave, contralto, now singing in Brooklyn; Robert Ford, tenor, New York; John McFarlane, tenor, New York; Charles Connor, tenor, singing in light opera; Louisa Campeau, soprano, New York; La Salle, tenor, with "Blue Moon," and many well known artists.
STUDIO: 22 WEST SIXTY-FIRST STREET, NEW YORK

CUMMING
CONCERTS, ORATORIOS, RECITALS.
Hansel & Jones, Mgrs., 842 Fifth Ave., N. Y.

FREDERICK WELD
Management of J. E. FRANCHÉ
Kitchin-Boeker Building, Room 534, 1462 Broadway
NEW YORK
Personal Address New Haven, Conn.

VIRGIL Piano School
19 West 16th Street, NEW YORK
SPECIAL SUMMER SCHOOL SESSION, June 24 to July 24, 1907
Send for Special Catalogue
MRS. A. M. VIRGIL, Director

NEW YORK

Mrs. GRIFFIN WELSH,
VOCAL CULTURE.
Tone placing, deep breathing and perfect enunciation. Studio: 292 Clinton Ave., cor. De Kalb, Brooklyn, N. Y.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE
230 East 62d Street
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

DOUGLAS LANE Basso
Tone Specialist and Coach.
Studios: 47 W. 17th St., New York.
19 W. Park St., Newark, N. J.

A. J. GOODRICH
Author of "Analytical Harmony," "Theory of Interpretation," "Complete Musical Analysis," "Synthetic Counterpoint," "New Method of Memorizing," etc.
Personal or Correspondence Lessons.
Residence-Studio: 80 St. Nicholas Ave., New York.



WILLIAM J. FALK.
Assistant to Mr. Oscar Reinger.
Teacher of Singing.
Interpretation and Artistic Finish.
Numbers among his pupils many well-known grand opera and concert singers.
134 East 5th Street,
Telephone, 4821-70th

PAOLO GALICO
PIANIST
STUDIO: 11 East 59th Street, NEW YORK

HERMAN EPSTEIN
PIANIST, Carnegie Hall, New York

MRS. CLIFFORD WILLIAMS
SOPRANO, CONCERTS, RECITALS, CLUBS
Thorough Instruction Voice Culture, Old Italian Method
Residence Studio: 483 Central Park West, NEW YORK

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. Henry Holden
Recitals and Piano
Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestras, &c.
STUDIOS: Carnegie and Steinway Halls
Address, 318 E. 150th St., New York City

MARTIN GOUDEKET,
CONCERT BARITONE.
Dutch, French, German and English Repertoire.
Voice Specialist, Art of Singing.
69 W. 93d St., New York.

DUNNING SYSTEM
of Improved Music Study for Beginners
The only system endorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it.
Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others sent upon application.
MRS. GARRIE L. DUNNING, 2925 Highland Avenue, BUFFALO N. Y.

Teacher of Orinka Worden, soprano, now singing abroad; Mrs. Clarence Hale, soprano; Mrs. C. B. Hult, concert and oratorio singer, of Charleston, S. C.; George B. Barker, tenor, New York; Miss Belle A. Fisch, soprano, Newark, N. Y.; Miss Grace Ryan, soprano, New York; Mr. James Traversa, baritone, New York; Dr. J. Egan, tenor, now singing in opera, New York; Miss Kate Traversa, soprano; Mr. Enrico Oromont, baritone, with Lulu Glaser; Albert Wahle, tenor soloist at Brown Memorial Presbyterian Church, Baltimore, and vocal teacher; Mrs. Leon Wayave, contralto, now singing in Brooklyn; Robert Ford, tenor, New York; John McFarlane, tenor, New York; Charles Connor, tenor, singing in light opera; Louisa Campeau, soprano, New York; La Salle, tenor, with "Blue Moon," and many well known artists.
STUDIO: 22 WEST SIXTY-FIRST STREET, NEW YORK

BOSTON.

RICHARD PLATT,
PIANIST.
Steinert Hall, Boston.

ARTHUR J. HUBBARD
VOCAL INSTRUCTION
Assistants
MADAME HUBBARD and FRED J. LAMB
130A Tremont Street - Boston, Mass.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
246 Huntington Ave., Boston.
Opposite Symphony Hall.

ALICE WENTWORTH MAC GREGOR
Teacher of Singing
(NANCY'S PUPIL)
Newbury Street BOSTON, MASS.

FLETCHER MUSIC METHOD.
EVELYN A. FLETCHER-COPP.
Home Address: 107 Thorndike Street, Brookline, Mass.

MORITZ

RUBINSTEIN
Song Interpretation, Diction and Vocal Instruction
Endorsed by EDWARD DE RESZKE
516 CARNEGIE HALL
Interviews Tuesday and Friday, 1 to 3

HARRIET FOSTER MEZZO CONTRALTO
151 W. 105th Street. Tel., 4128 River

WILLIAM H. DONLEY 1625 Park Ave.
INDIANAPOLIS, INDIANA.
Concert Organist and Supervising Architect

JOHN FINNEGAN TENOR
Soloist St. Patrick's Cathedral
Concert Oratorio Recital
3157 Broadway
8148-1, Morningside

MARY DE MOSS SOPRANO
106 W. 90th Street
Phone, 3194-1, River
LOUDON CHARLTON, Manager
Carnegie Hall, New York

ETHEL CRANE SOPRANO
216 West 108d Street
NEW YORK
Phone, 7200 River

MME. ROSA LINDE Contralto
381 Central Park West
NEW YORK

HJALMAR VON DAMECK SOLO VIOLINIST
THE DAMECK STRING QUARTET
Residence and Studio
1377 Lexington Ave., New York

Peabody Conservatory of Music of Baltimore
HAROLD RANDOLPH, Director.



The Great Musical Centre of the South.
Staff of Fifty-two Eminent European and American Masters, including
Otis B. Boiss, W. Ed. Heimsdahl, Pietro Minetti,
Howard Brockway, J. C. Van Huylsteyn, Harold D. Phillips
Alfred C. Goodwin, Ernest Hutcheson, Emmanuel Wad
Barl Wirtz

CIRCULARS MAILED ON APPLICATION.

THE STARR PIANO CO.
RICHMOND, IND.
MANUFACTURERS OF ARTISTIC

Grand, Upright and Player Pianos.

SALESROOMS:

CLEVELAND, Ohio: Nos 736 and 738 Euclid Ave.
DAYTON, Ohio: No. 131 S. Main St.
TOLEDO, Ohio: No. 329 Superior St.
CINCINNATI, Ohio: No. 199 West 4th St.
DETROIT, Mich.: Valpey Building Nos. 213-217 Woodward Ave.
INDIANAPOLIS, Ind.: Nos. 138 and 140 North Penna. St.
RICHMOND, Ind.: Nos. 931-935 Main St.

AMERICAN INSTITUTE OF APPLIED MUSIC
(THE METROPOLITAN COLLEGE OF MUSIC)



EDGAR O. SILVER, President. 212 West 80th St., NEW YORK CITY
THE FACULTY AND EXAMINERS:
William Mason H. Rawlins Baker Geo. Coleman Gow
Albert Ross Parsons Herwegh von Ende McCall Lamham
Harry Rowe Shelley Modest Atschuler Mary Fidelia Burt
Paul Savage Kate S. Chittenden Adrienne Remenyi von Ende
Paul Ambrose William F. Sherman Fannie Greene
Margaret Goets and others.
1st year begins Monday, September 24th, 1906.
Send for Circulars and Catalogues. KATE S. CHITTENDEN, Dean of Faculty

ESTABLISHED 1823

Chickering

PIANOS

Particular
attention is
called to the
QUARTER GRAND

Made solely by
CHICKERING & SONS
791 Tremont Street, Boston

STERLING

Pianos

High Standard of Construction.

DERBY, CONN.

Mehlin & Sons

Grand and Inverted Grand Art Pianos

The most musical and artistic pianos made today

Warerooms 27 Union Square
New York

Art Catalogue on
Application

Payments to suit

THE EMERSON

1849—SHORT GRAND—1904.

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows
In other words: *Short but not too short.*

EMERSON PIANO CO., BOSTON CHICAGO

CINCINNATI CONSERVATORY OF MUSIC. ESTABLISHED 1867
Miss Clara Baur, Directress.



Instructs, trains and educates after the best methods of Fore-
most European Conservatories. The faculty numbers some of
the leading Musicians and Artists of today.
Elocution MUSIC Languages
Location ideal with respect to home comfort and luxurious
surroundings. The finest and most completely equipped build-
ings devoted to music in America. Day and resident students
may enter at any time. Illustrated Catalogue FREE.
MISS CLARA BAUR
Highland Avenue, Oak Street and Burnet Avenue, CINCINNATI, OHIO

KRANICH & BACH

PRODUCE **PIANOS**

OF THE HIGHEST MUSICAL TYPE

FACTORIES AND WAREROOMS

233 to 245 East 23d Street NEW YORK

Notice the elastic action
of the Conover Piano.
See what fine control you
have in obtaining "tone
color" and in rendering
heavy climaxes.

Send for Catalog

THE CABLE COMPANY

Manufacturers

Chicago

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT
132d St. and Alexandre Ave NEW YORK

THE WEBER PIANO

Backed by the largest capital possessed by any manufacturer
of musical instruments, maintaining a corps of experts in
construction such as were never before assembled, the
Weber Piano of today receives the homage of musicians
and the patronage of the critical public, not on past
laurels, but on the unequivocal platform that it is
absolutely the best piano made.

SEND FOR ART CATALOG

THE WEBER PIANO CO.

Aeolian Hall, 362 Fifth Ave., N. Y.

Agents in all principal cities. Addresses on request

STRASSBERGER CONSERVATORIES OF MUSIC

Established 1886.

Northside: 2200 St. Louis Ave. Southside: Grand and Shenandoah Aves.
ST. LOUIS, MO.

The most reliable, complete and best equipped Music
Schools with the strongest and most competent Faculty
ever combined in a conservatory in St. Louis and the
Great West.

51 Teachers—Everyone an Artist

among whom are:

Dr. R. Goldbeck, Reopens
Alfred Ernst, September 1st.
Nathan Sachs, TERMS LIBERAL.
Mrs. R. Goldbeck, CATALOGUE FREE.
Mrs. Alfred Ernst, B. Strassberger,
R. S. Poppen, C.W. Kern, etc., etc.
R. Stempl, etc. Partial scholarships for deserving pupils and many other
free advantages.



EVERETT PIANOS

DR. OTTO NEITZEL

In His American Tour 1906-7 Used Only

EVERETT PIANOS

EVERETT PIANO CO., Boston

THE JOHN CHURCH CO.

NEW YORK

CINCINNATI

CHICAGO



24 LUITPOLD STRASSE,
BERLIN, W., March 2, 1907.

Philipp Scharwenka's sixtieth birthday was celebrated on Sunday with a big concert given in the large hall of the Royal High School by the pupils and orchestra of the Klindworth-Scharwenka Conservatory under the direction of Robert Robitschek. The program was made up entirely of compositions by Professor Scharwenka. Philipp Scharwenka, like his younger brother, Xaver, occupies a position of great prominence in the musical world. For more than thirty years he has been active as a composer and has produced many compositions of permanent value. Among them may be named his two choral works, "Sakuntala" and "Herbstfeier," his several orchestral suites, trios, his "Festival" overture, two symphonies, his dramatic fantasy for orchestra, numerous piano pieces, violin sonatas, trios and lieder. Scharwenka is an idealist and all of his works bear the stamp of sincerity. He has remained untouched by all the morbidity and perversity of our times, and has kept to his lofty and ideal art standards. He possesses a poetic nature and has remained true to it.

Scharwenka is not the man to push himself forward and thus we find that his works are not played to the great extent which is their due. While listening on Sunday to his compositions, all of which were new to me, I thought how far superior they were to most of the novelties one hears in Berlin during the concert season. Scharwenka has ideas; he has a wealth of melodic and thematic invention; his thoughts are clothed in appropriate, interesting and æsthetic harmonic garbs and he is a complete master of form. He ever reveals his love for the poetic and the romantic and his youthful fire and enthusiasm lend a vivid interest to all of his works. This was the program of the concert on Sunday:

Serenade in E flat for orchestra (appeared in 1880 as op. 19; composed in 1870-71).

Marcia, andante con moto, tempo di menuetto, rondo pastorale.

Bergfahrt, op. 36, six piano pieces (composed in 1880).

Aufbruch, Zigeuner in der Waldschenke, Einsamer Pfad, Abenteuer, Im Mondschein, Am Ziel.

Ernst Wolff, pupil of Philipp Scharwenka.

Menuet und Perpetuum Mobile, op. 24, for violin with piano accompaniment (composed in 1876).

Daniel Mehlsack, pupil of Issay Barmas.

Nocturno in E flat, op. 16, for piano (composed in 1874).

Humoreske in E, op. 32, for piano (composed in 1878).

Erna Klein, pupil of Philipp Scharwenka.

Arcadische Suite in B, op. 76, for orchestra (composed in 1887).

Frühlingsfeier, Ländliches Fest, Damon und Daphne (menuet), Schäfers Liebeslage und Ständchen, Brautzug und Hochzeitsfeier.

The serenade is a bright, fresh spirited composition; both it and the "Arcadian" suite were given admirable performances by the orchestra under the genial leadership of Robert Robitschek, the director of the conservatory. Robitschek, who is a born conductor, has accomplished wonders with this body of youthful musicians. I was astonished at the precision of attack and rhythm, the tonal beauty, the technical finish and the fire and élan in the playing of the young musicians. In fact this orchestra is not to be classed as a conservatory orchestra at all, but as a symphony orchestra worthy to play in first class symphony concerts. It is not saying too much to assert that it is superior to the Mozart symphony orchestra. The strings, of which the violins are nearly all pupils of Issay Barmas, were especially efficient. This orchestra is an honor to the Klindworth-Scharwenka Conservatory and Robitschek can be proud of having trained it to such a high degree of proficiency. The pupils, on the other hand, are fortunate in being able to acquire orchestral experience and routine under such a great conductor as Robitschek. He has

breadth of conception; he is a master of all dynamic gradations; he has an eye to technical detail without, however, losing sight of the effect as a whole, and he is full of temperament and enthusiasm. The "Bergfahrt" for piano is a piece of many moods, the merry and joyous, the melancholy, poetic and dreamy following each other in pleasing contrast. It received an excellent rendering at the hands of Ernst Wolff, a pupil of Philipp Scharwenka. The menuet und perpetuum mobile should be on the repertory of every violinist. For the virtuoso, possessing a big tone on the G string and a good command of staccato bowing, it is an effective and grateful work. It was astonishingly well played by Daniel Mehlsack, a pupil of Barmas, a little thirteen year old Russian boy. Erna Klein, another pupil of Scharwenka, played the two piano pieces, nocturno and humoreske, revealing herself a piano talent of the first order; she has a beautiful tone, a clear reliable technic, musical intelligence and an abundance of temperament.

At the conclusion of the program, Scharwenka was called out on to the platform and overwhelmed with applause and cheers. He received two huge laurel wreaths, one from



PHILIPP SCHARWENKA.

the pupils of the conservatory and the other from the teachers. He was congratulated on all sides. After the concert a banquet was given in his honor at the restaurant of the Theatre des Westens (West Side Opera), in which some fifty guests participated.

A ridiculous report was spread about that Jacques Thibaud had become insane, that he imagined the thumb of his left hand interfered with his changing positions and that, after endeavoring in vain to persuade various physicians to cut it off, he had determined to do so himself. If Thibaud was crazy when he played here last Saturday, then take ye to the madhouse, O ye fiddlers, and learn how

to play! A more fascinating performance of Saint-Saëns' B minor concerto could not be imagined. There were vigor of attack in the first movement and capriciousness and esprit in the finale. And that andantino! How wonderfully the tender poetic pastoral mood of this movement was depicted by him! And how Thibaud made the Mendelssohn concerto soar and sing and sparkle. The Bach chaconne and Saint-Saëns rondo capriccioso, which he did here at his first concert a few weeks ago, were repeated by special request and he played the chaconne much better this time. It is in the golden, sunny music of Saint-Saëns, however, that the distinguished Frenchman excels; therein he is a violinistic poet speaking in eloquent verse. The hall was crowded and the artist received an ovation.

Lilli Lehmann's last song recital drew an enormous audience to the Philharmonie. Every seat of hall and platform was taken and in the standing room the people were crowded together like bees in a hive. One always, perforce, marvels anew at the wonderful preservation of the diva's vocal art; there are times when her voice sounds as fresh and beautiful as it did twenty years ago; in her readings the great vocal artist is always in evidence. She rose to colossal heights in some of her songs. Mme. Lehmann chose a Schubert program and scored, as always, an enormous success.

Maria Speet gave a lecture on singing, hygienic speaking and breathing gymnastics at the Künstlerhaus on Friday. The celebrated vocal teacher talked for more than an hour, giving valuable information on the art of breathing in connection with word and tone; on the speaking voice in its relation to art and hygiene, and as a preparation for singing. She then gave practical illustrations of speaking exercises and the transition from these to singing. These illustrations were very interesting; Mme. Speet took all the vowels in succession; she started with a sentence made up of words containing the vowel "I" only; this was first declaimed in the ordinary way; the second time she repeated it intoning somewhat; the third time, more, and at the fourth repetition she sang the words. She also spoke on the subject of the treatment of ruined voices, of catarrh of the throat and nervous aphonies. Then one of her pupils, Amelia Lieberknecht, sang "Ave Maria," by Luigi Luzzi, and also songs by Wagner, Brahms and Federico Gerdes. Miss Lieberknecht is a remarkable demonstration of the efficiency of Mme. Speet's method of voice production, for when the young lady began to study with her, her voice was as thin as a thread and was quite uneven. Now it is full and penetrating and of a rich velvety quality, every tone is placed and her scale is absolutely even throughout the three registers. Mme. Speet is one of the leading authorities of Europe on voice production.

My assistant, Miss Haring, writes:

"The ninth Nikisch concert brought Ferruccio Busoni as the soloist, and the ominous red ticket 'Ausverkauft' ('Sold Out') on the closed shutter of the box office greeted all who had not provided for their admission beforehand. A small crowd stood waiting in the hope of some one wishing to dispose of tickets. The program consisted of Haydn's G major symphony, the Mozart D minor piano concerto, the Handel concerto, No. 2, in F major, and the fifth Tchaikowsky symphony. The Haydn work is typical of the old Austrian master's happiest style, and in point of buoyancy of spirit, fullness of life, innocent joyousness, a subtlety of contrapuntal technic and a wealth of melody refreshing alike to heart and brain, this symphony is unsurpassed by any other from the pen of the same composer, though it is built on simpler lines than many of them.

"Busoni gives the purest, loftiest and most ideal reading of Mozart. His profound musical understanding and poetic nature imbue his reading with the very spirit of the composer whose works he interprets. His wonderful technic that is but a means, long-since acquired, toward and end—his full singing tone of unending carrying power even in its extreme pianissimos, his phrasing, that delicate variety of tonal color, and then his moments of melting tenderness—what contrast with the incisive mood when one hears fate issuing the inexorable decrees! Busoni's playing is full of meaning, full of poetry! If he sometimes appears cold, then it is the coldness of champagne, with the sparkle and tingling glow of life within. It is the pinnacle of perfection. The applause and acclamation at the close of the concerto were more for him and his masterly performance than for the composition itself, with all its ever fresh beauty. There is just now a rush of popular feeling in favor of modern music, and the public, in exchange for much banging of drums, clashing of cymbals and fanfare of trumpets, willingly forego the spontaneous melodies and delightful harmonies of Mozart. No doubt it all sounds too 'easy'! Busoni played cadenzas of his own composition, in which he has, with much power, entwined the Mozart themes with modern virtuosity. The Handel concerto for orchestra was not very cordially received, albeit it is a beautiful and wonderfully well sounding work. It is

very rarely heard. The five movements consist, in the main, of arrangements of vocal parts from the oratorios 'Esther' and 'Gott fand sie schuldig.' The latter oratorio was written to order and has not the vitality of many of Handel's other choral works. The Tchaikowsky symphony No. 5, in E minor, is reminiscent of the previously written 'Manfred' symphony, and has also many points of similarity with his last work, the 'Pathétique.' The vivid, intense life and the frankly barbaric mood of the work which he chose for his 'Requiem' is, however, lacking in the E minor, which is more full of gloom, perhaps, also, of despair, though it is a quieter and less interesting cry than that of the 'Pathétique' in its alternating moods of passionate sorrow and triumphant joy. Nikisch, with his magnetic power, commands absolute engrossment, so that one forgets any shortcomings of the composition. To watch him conduct is one of the most stirring sensations; one feels the power of the unostentatious yet firm and all powerful arms and can actually read the coming effects. Great conductor among the greatest, Nikisch in Tchaikowsky is, without a doubt, beyond comparison.

"A very enjoyable sonata evening was given by Sandra Droucker and Carl Halir in the theater hall of the High School on Wednesday. They played Bach's E major sonata and one in F major by Mozart, modern art being represented by sonatas by Weingartner in D major and Wolf Ferrari in A minor. Even while sometimes a little lacking in individuality of style, warmth and temperament, Madame Droucker is an admirable musician and a most excellent ensemble player. Her pretty touch and artistic phrasing and pedaling, flawless technique and thoroughly well defined sense of rhythm stand her in good stead. Like Madame Droucker, Professor Halir was in fine form and played with all his usual exquisite polish and refined musicianship. From the performance one would judge these artists to have played together very often, their ensemble, both tonal and spiritual, being on a very high plane. They were received with much cordiality. Sandra Droucker is the wife of Gottfried Galston.

"A big hit was made by Alfred L. Calzin, a pupil of Alberto Jonás, who appeared in public for the first time on Wednesday at Mozart Hall with the accompaniment of the Mozart Orchestra. Calzin started learning piano only four years ago, when sixteen years of age, so that he may indeed consider himself fortunate to have climbed in so short a space of time to the concert platform. It also reflects great credit on the already famous training of his eminent teacher,

particularly as he has learned exclusively from Mr. Jonás. His selections were the Rubinstein and Brahms D minor and Ludwig Schytte C sharp minor concertos. The Schytte concerto, which I have not heard before, is rhythmical and has pleasing moments, but there is also much that is banal and it is too barren of originality of theme. In style Mr. Calzin is exceedingly earnest, sincere and unaffected. He is first a musician, then a pianist, for, while his technique is big and singularly clear, it is by reason of his readings that he attracts and holds the attention of his listeners. The young man already reveals much of the finished artist, combining, as he does, technique and tone with decided ideas of interpretation. There is no faltering in his work—all comes forth distinctly and with apparent ease. No doubt Mr. Calzin will make a name for himself, as a serious worker so talented is bound to do. He was greeted with a very storm of applause at the conclusion of the program and recalled and recalled again until he had played several encores.

"On the following evening another debutant, a Godowsky pupil named Wladimir Shaievitch, appeared in Bechstein Hall. Technically, Shaievitch is also far advanced, and he has much fire and temperament. He has a beautiful touch, a full singing tone, and he possesses poetry and imagination. His performance is, however, not equal, some of his selections having been given with great beauty of tonal, rhythmic and technical detail, while others were not altogether beyond reproach. He has studied three years with Godowsky, but has not lately been with him at all, having been living in Italy, where he has been practicing alone. A virile and fascinating style has this eighteen year old youth, and with a little more finish he should develop into an artist of importance. His program consisted of the Beethoven 'Waldstein' sonata, Brahms' B minor capriccio, Mendelssohn's 'Spinning Song,' Schumann's 'Carnaval,' an etude, two preludes, a nocturne and a waltz by Chopin, and the Paganini-Liszt 'La Campanella.' Shaievitch was also received with tremendous enthusiasm, and was compelled to give several extra numbers."

Godowsky has been offered the post of director to the master school of piano playing of the Vienna Conservatory as successor to Emil Sauer, who has gone to Dresden; he has, however, declined. It has also been offered to Busoni and it is possible that he will accept though nothing definite has yet been settled.

NEW COMPOSITIONS

ELEANOR EVEREST FREER	HUGO KAUN
Op. 12, No. 3, Galliard Song . . . 50c.	Op. 15, No. 2, Two Wreaths . . . 60c.
" " " 4, Song of the Rose . . . 50c.	" " " 3, Rest . . . 50c.
" " " 5, August Night . . . 50c.	" " " 4, Heat Lightning . . . 50c.
" " " 6, Summer Night . . . 50c.	" " " 5, By the Forest Brook . . . 40c.

P. TSCHAIKOWSKY

Op. 72 (Last Works) 18 Pieces for the Piano Published Separately

WM. A. KAUN MUSIC CO., Milwaukee, Wis.

ARONSON
Pianist and Instructor. For Eight Years the Only Assistant to **GODOWSKY**
Mommensen Str. 43, Berlin, W.

KIRK TOWNS
BARITONE
Chief Assistant of GEORG FERGUSSON
BERLIN, W. MUNCHNER ST.



LESCHETIZKY METHOD

Anna Hirzel
(LANGENHAN)
6 NORDENDSTRASSE
MUNICH

EDGAR STILLMAN-KELLEY
COMPOSER
STUDIO ADDRESS: Tauenzien Str., 19A, Berlin, W.

GEORG FERGUSSON
BARITONE.
Vocal Instructor.
KLEIST STRASSE 27, BERLIN W

MRS. Wilhelm Eylau
PIANO INSTRUCTION.
Martin Luther St. 68, Portal II BERLIN, W

Prof. Rudolf Schmalfeld,
Mme. Margarethe Schmalfeld-Vahsel.
Kammersängerin.
VOCAL INSTRUCTION.
Lessons given in English, French and Italian,
Wagner Singing.
Heilbronner Str. 3, BERLIN, W.

ANTONIA MIELKE
Former Dramatic Prima Donna of the Vienna Royal Opera and the New York Metropolitan
PREPARES PUPILS FOR THE OPERATIC AND CONCERT STAGE
Berlin, W. Landshuter St. 5

PIANO SCHOOL FOR THE LESCHETIZKY METHOD
AND SCHOOL OF INTERPRETATION.
Pupils received in the house and practice supervised.
In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff, Prentner (certificated) and Leschetizky. Highly indorsed by Emil Sauer and leading Dresden musicians. Dunning System of Improved Music Study for beginners also represented. Instructor in Ehrlich's School of Music, Dresden.
Apply Nürnbergerstr. 54, PL. r. DRESDEN



WM. A. BECKER

The artist played the first movement of the "Moonlight Sonata" with a wonderful singing tone and also played Chopin with great technical delicacy and musical conception. Deep feeling pianists like Becker are rare.—Prof. Schmid, in the Dresdener Zeitung, January 9, 1907.
In Becker's conception there were flashes of genius. He is one of the virtuosos of grand style.—M. Marschall, in the Vossische Zeitung, Berlin, November 23, 1906.
Becker is a GREAT technician and a thinking artist.—W. Altmann, in the National Zeitung, Berlin, November 27, 1906.
A really GREAT and sympathetic artist.—Prof. Wahl, in the Allgemeine Zeitung, Munich, January 20, 1907.
One of the greatest pianists of the younger generation. The virtuoso was en rapport with the true spirit of the various composers, and deserved his great success.—Prof. Starcke, in the Dresdener Nachrichten, January 10, 1907.

ADDRESS CARE **HERMANN WOLFF MUSICAL BUREAU**
Berlin, W. Flottwell Str. 1

Joseph Joachim, Herr und Frau R. von Mendelssohn, Clara Erler, Professor Markees.
 Royal Opera—"Lohengrin."
 Comic Opera—"Tosca."
 West Side Opera—"Schwerenöter von Anno Tobak."
 Lortzing Opera—"Merry Wives of Windsor."

MONDAY, FEBRUARY 25.

Bechstein Hall—Ella Schmücker, vocal; Erna Promnitz, piano.
 Philharmonic—Nikisch Philharmonic; soloist, Ferruccio Busoni, piano.
 Royal Opera—"Salome."
 Comic Opera—"Romeo and Juliet in the Village."
 West Side Opera—"Schwerenöter von Anno Tobak."
 Lortzing Opera—"Fra Diavolo."

TUESDAY, FEBRUARY 26.

Beethoven Hall—Richard Koennecke, vocal.
 Bechstein Hall—Hjalmar Frey, vocal.
 High School Theater Hall—Annemarie Huber, vocal.
 High School Concert Hall—Pfannschmidt's Choir concert; soloists, Elisabeth Ohlhoff, vocal; H. Dechert, 'cello.
 Mozart Hall—Josef Weiss, piano.
 Philharmonic—Philharmonic "Pop."
 Singakademie—Blanche Marchesi, vocal.
 Royal Opera—"Das war ich," "Postillion von Lonjumeau."
 Comic Opera—"Tosca."
 West Side Opera—"Magic Flute."
 Lortzing Opera—"Martha."

WEDNESDAY, FEBRUARY 27.

Beethoven Hall—Terese and Artur Schnabel, vocal and piano.
 Bechstein Hall—Theresa Slottko, piano.
 High School Theater Hall—Sandra Droucker and Carl Halir, sonata evening.
 Hotel de Rome—Erna Bauer, vocal; Heinrich Hacke, recitations.
 Mozart Hall—L. Calzin, piano, assisted by Mozart Orchestra.
 Philharmonic—Philharmonic "Pop."
 Royal Opera—"Mignon."
 Comic Opera—"Carmen."
 West Side Opera—"Postillion von Lonjumeau."
 Lortzing Opera—"Merry Wives of Windsor."

THURSDAY, FEBRUARY 28.

Beethoven Hall—Anna von Gabain, piano, with Philharmonic Orchestra.
 Bechstein Hall—Wladimir Shaievitch, piano.
 Mozart Hall—Sacred concert of Musical Society.
 Singakademie—Joschim Quartet.
 Royal Opera—"Tristan and Isolde."
 Comic Opera—"Hoffmanns Erzählungen."
 West Side Opera—"Der Trompeter von Säckingen."
 Lortzing Opera—"Glückchen von Eremiten."

FRIDAY, MARCH 1.

Beethoven Hall—Betty Tennenbaum, violin, with Philharmonic Orchestra.
 Bechstein Hall—Else Gipsier, piano.
 Künstlerhaus—Maria Speet, lecture and demonstrations on the art of singing, declaiming, etc.; assisted by Amelia Liebknecht.
 Philharmonic—Lilli Lehmann, vocal.
 Philharmonic (small hall)—Philharmonic Trio (Witek, Gerhard and Malkin).
 Singakademie—Sydney Biden, vocal.
 Royal Opera—"Salome."
 Comic Opera—"Tosca."
 West Side Opera—"Merry Wives of Windsor."
 Lortzing Opera—"The Mikado."

RECORD OF THE PAST

WEEK IN NEW YORK.

Wednesday evening, March 13, "Fra Diavolo," Manhattan Opera House.
 Wednesday evening, March 13, "Aida," Metropolitan Opera House.
 Thursday afternoon, March 14, piano recital by Josef Lhévinne, assisted by Madame Lhévinne (piano), Carnegie Hall.
 Thursday afternoon, March 14, organ recital by Moritz E. Schwarz, Trinity Church.
 Thursday evening, March 14, concert by the Russian Symphony Orchestra, assisted by Alwin Schroeder ('cello), Carnegie Hall.
 Thursday evening, March 14, concert for the benefit of the MacDowell Fund, direction of C. de Macchi, Carnegie Lyceum.
 Thursday evening, March 14, concert by the Catholic Oratorio Society, direction of Emil Reyl, Madison Square Garden Concert Hall.
 Thursday evening, March 14, concert by the New York Symphony Orchestra, under the auspices of the Brooklyn Institute, Baptist Temple, Brooklyn.
 Friday afternoon, March 15, public rehearsal by the New York Philharmonic, Corinne Rider-Kelsey (soprano) soloist, Carnegie Hall.
 Friday afternoon, March 15, special operatic performance for the benefit of Emil Fischer, Metropolitan Opera House.
 Friday evening, March 15, "Martha," Manhattan Opera House.
 Friday evening, March 15, "La Bohème," Metropolitan Opera House.
 Saturday afternoon, March 16, "Cavalleria Rusticana" and "I Pagliacci" (double bill), Manhattan Opera House.
 Saturday afternoon, March 16, "Madam Butterfly," Metropolitan Opera House.
 Saturday evening, March 16, "Carmen" (popular prices), Manhattan Opera House.
 Saturday evening, March 16, "Tosca" (popular prices), Metropolitan Opera House.
 Saturday evening, March 16, violin recital by Richard Burgin, assisted by Hjalmar von Dameck (violin), Mendelssohn Hall.
 Saturday evening, March 16, concert by the New York Philharmonic, assisted by Corinne Rider-Kelsey (soprano), soloist, Carnegie Hall.
 Sunday evening, March 17, operatic concert, Manhattan Opera House.
 Sunday evening, March 17, operatic concert, Metropolitan Opera House.
 Monday evening, March 18, organ concert to commemorate the fifteenth anniversary of William C. Carl's service as organist and choirmaster at the "Old First" Presbyterian Church, Mr. Carl, assisted by Adele Laeis Baldwin (contralto) and Hans Kronold ('cello).

Monday evening, March 18, "Fra Diavolo," Manhattan Opera House.
 Monday evening, March 18, "Aida," Metropolitan Opera House.
 Tuesday afternoon, March 19, musicale by Kitty Cheatham and Edith Chapman-Gould, residence of the Misses Lane, Gramercy Park, for the benefit of summer work among the poor by the Woman's Municipal League.
 Tuesday evening, March 19, "The Apostles," New York Oratorio Society and soloists, conducted by the composer, Sir Edward Elgar, Carnegie Hall.
 Tuesday evening, March 19, violin recital by Dora Becker, Mendelssohn Hall.
 Tuesday evening, March 19, "Das Rheingold," special performance, Metropolitan Opera House.
 Tuesday evening, March 19, piano recital by Leopold Winkler, Memorial Hall, Brooklyn.
 Thursday evening, March 14, reception to Amy Fay and musicale by the Women's Philharmonic Society, Chapter Room, Carnegie Hall.
 Saturday afternoon, March 16, reception-musical by the Granberry Piano School, Carnegie Hall, in honor of Alexander Scriabine, pianist-composer.

Huss' "Pater Noster" Well Sung.

At the first concert of the Church Choral Society on February 20 and 21, at Trinity Chapel, Henry Holden Huss' "Pater Noster" was one of the most successfully performed numbers on a program which included the Bossi concerto for organ and orchestra; the Bach cantata, "God's Time Is the Best"; the fugue in E minor; Mozart's "Ave Verum"; a short chorus by Tchaikowsky; four melodiously naïve Biblical songs by Dvorák, well sung by Miss Glanville, the piano accompaniment cleverly scored by the talented director of the society, R. Warren, and Bruch's conventional (if effective) "Jubilate Amen." Mr. Huss' "Pater Noster," a dignified and well written specimen of ecclesiastical music, was provided with accompaniment of strings, four horns and organ for this concert. It was originally written à capella. In this and the Mozart "Ave Verum" the chorus did its best work.

The University Orchestra's Sixteenth Concert.

BERKELEY, Cal., March 8, 1907.
 The orchestra of the University of California gave its sixteenth concert Friday afternoon, March 1, in the Greek Theater, Berkeley, Cal.
 Conductor J. Fred Wolfe offered a singularly strong and varied program. Moriz Rosenthal played Liszt's E flat concerto and Chopin's E minor concerto. The orchestral numbers were Beethoven's "Leonora" overture, No. 3; "Indian" suite, by MacDowell. The concert proved the best the orchestra has yet given.

Eugène Ysaye and Moriz Gönczy recently played in three evenings all ten of the Beethoven violin sonatas in Budapest. This was a musical event of a kind new to the Hungarian capital. The concerts aroused much interest.



STEINWAY & SONS PRESENT

LHÉVINNE

RUSSIA'S GREATEST PIANIST

ADDRESS FOR TERMS:

ERNEST URCHS, Business Manager,

Steinway Hall, New York

SOLOIST 1906-07

PHILHARMONIC ORCHESTRA
 NEW YORK SYMPHONY
 CHICAGO ORCHESTRA
 CINCINNATI ORCHESTRA
 PITTSBURGH ORCHESTRA
 RUSSIAN SYMPHONY
 PHILADELPHIA ORCHESTRA

New York College of Music

128-130 East 58th Street

(Formerly ALEX. LAMBERT.)

Directors: Carl Hein, August Fraemcke

Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily

Catalog sent on application

FERDINAND SCHAEFER

TEACHER OF VIOLIN

Conductor, Philharmonic Orchestra

Studio: 626 North Meridian St., Indianapolis

CORINNE WELSH

CONTRALTO

ORATORIO, RECITAL, CONCERT

SOLE DIRECTION

HAENSEL & JONES

542 Fifth Avenue, New York



ELSA

RUEGGER

Trans-Continental Tour Beginning January 1st

Direction: LOUDON CHARLTON

Mme. NIESSEN STONE

CONTRALTO

CONCERTS, RECITALS, ORATORIO

DIRECTION:

J. E. FRANCKE
 1402 Broadway
 Knickerbocker Building
 NEW YORK



CHAMPS ELYSEES, NEAR THE MUSICAL COURIER'S PARIS OFFICE.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Deima-Heide, Paris correspondent of The Musical Courier.]

14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES.
CABLE AND TELEGRAM ADDRESS, "DEIMAHEIDE,"
PARIS, March 4, 1927.

"La Faute de l'Abbé Mouret," a drama based on the romance or novel of Emile Zola, with scenic and incidental music composed by Alfred Bruneau, was produced for the first time last Thursday evening at the Odéon. The work met with instant recognition dramatically and musically; for its scenic or decorative worth and its theatrical structure. Musically considered, it may be stated that M. Bruneau has somewhat modified his habitual manner—the music following a process already happily employed by him—not so much in the incidental accompaniments as in the intermediate portions, the preludes and interludes. Each tableau or scene is preceded by a symphonic prelude, or introduction, and the music may be termed symphonic throughout, lengthy in spots, perhaps, but often very melodious. The choruses, heard at some distance, lend a very poetic impression to certain moments of the play.

The strangely powerful talent of Zola, colored tonally by that of Bruneau and executed by the Colonne Orchestra, will prove an undeniable attraction for the imaginative theater goer.

The main features of yesterday's concert at the Conservatoire were Emil Sauer with the Schumann piano concerto and the Berlioz symphony with viola solo, entitled "Harold in Italy." This symphony, the program announced, was now given for the first time at the Conservatoire; but I remember reading elsewhere that the first hearing of this composition at the Conservatory was had in November, 1834, and that the performance was repeated twice before end of the same year. However, I was not

present at the time, and therefore cannot corroborate the statement. Paganini, it is related, inspired the idea of a



MARY GARDEN IN "APHRODITE"

solo viola part, as he desired to play one. Berlioz said: "To please the illustrious virtuoso I tried to write a solo for the viola, but a solo combined with orchestra, not in

conflict with the instrumental mass, and being well assured that Paganini, by his incomparable and powerful execution, would always preserve his instrument as the principal role. Hardly had I written the first part when Paganini wanted to see it, but noticing the pauses contained in the allegro for the viola, he cried that they were too long and that he wanted to play continuously. I retorted that what he really wanted was a "concerto" for viola, and which he could best write for himself. He appeared disappointed, and left me without further comment on the work I had thus far sketched." Berlioz then finished his symphony, treating the viola part as a more or less active personage—a melancholy dreamer, let us say, in the genre of Byron's "Childe Harold," and naming this symphony "Harold en Italie." A celebrated artist, Urban, was the first to play the viola part; later, about 1840, in London, when Berlioz conducted the Philharmonic Society, the violinist, Ernst, performed the viola part; and yesterday, at the Paris Conservatoire, Maurice Vieux was much applauded for a similar performance.

Schumann's A minor concerto, performed by Emil Sauer and the orchestra of the Conservatoire, under direction of Georges Marty, left no room for criticism other than admiration. Besides the works above mentioned, the program contained Beethoven's overture to "Leonore," excerpts from Widor's "La Nuit de Walpurgis," first audition, and three unaccompanied choruses from Palestrina, Nanini and Bach—Beethoven opening and Berlioz closing this interesting concert.

At the Lamoureux-Chevillard concert, given in the Sarah Bernhardt Theater, the overture to "Frithjof," by Dubois, headed the program; then the C major symphony of Schumann followed; Albert Geloso appeared as the brilliantly finished performer of the Saint-Saëns violin concerto in A major; and "Dolly," of Gabriel Fauré, instrumentated as an orchestral suite by Henri Rabaud (first audition) easily led to the close, being two movements from Franz Liszt's "Faust," after Lenau.

The Colonne concert at the Théâtre du Châtelet offered, among other things, Beethoven's eighth symphony, F major; Debussy's "Le Jet d'Eau," for voice and orchestra; "Impressions of Italy," by Charpentier (solo for viola, M. Monteux), "Serénade," "At the Fountain," "On Donkeys," "The Summit," "Naples"; "Le Desert," ode symphony, by Félicien David, for voices, chorus and orchestra, 250 ex-citants, under the direction of Edouard Colonne.

Otto Goldschmidt, husband of Berthe Marx-Goldschmidt, the celebrated pianist, whose home is in Paris, is not in any way related to Otto Goldschmidt, who has just died in London. The Paris Otto Goldschmidt, a pianist and playwright, is manager of the Sarasate-Berthe Marx concert tournées, and is in the enjoyment of excellent health.

Pablo de Sarasate, who, while playing the "Kreutzer" sonata with Carlos Sobrino, at a concert in Darmstadt recently, had an attack of bronchial asthma so severe that he was forced to relinquish his part in the evening's program, the concert, however, being completed with additional numbers played by Mr. Sobrino. On the following

PARIS ADVERTISEMENTS.

KARL von STEEGE Professeur de Chant
REPERTOIRES IN FRENCH, GERMAN AND ENGLISH
7 Rue Scheffer (near the Trocadéro), Paris
Lieder a Specialty

DOSSERT VOCAL STUDIOS
PARIS: 57bis, RUE SPONTINI NEW YORK: 1205, CARNEGIE HALL

CHARLES W. CLARK Cable Address
SWEETWILL
PARIS
12 Rue Léonard de Vinci

M. et Mme. JULES CHEVALLIER STUDIOS

TEACHERS of Mlle. Julia Lindsay (Grand Opera, Paris); Jane Margyl (Grand Opera, Paris); Mendès (Grand Opera, Paris); Mary Garden (Opera-Comique, Paris); La Palme (Opera-Comique, Paris); Jane Henriques (Opera-Comique, Paris); Dalbany (Brussels); Anne Villa (Concerts du Conservatoire); MM. Swanfeldt (Leipzig-Munich); Ralph Osborne (Boston-Concerts), etc.

ACTING AND MISE-EN-SCÈNE 6 Rue d'Offémont (near Park Monceau and Place Malesherbes) Paris

DUMARTHERAY'S SPECIAL SCHOOL FOR FRENCH
35 Rue de Berri (Champs-Élysées, Paris)

DICION FOR SINGERS A SPECIALTY
Phonetic Pronunciation, Conversation, Grammar, Literature, Declamation
Collaborateur: LOUIS DELAUNAY, Sociétaire de la Comédie-Française.
Pupils: Mlle. Jane Noria, of the Paris Opéra; Mlle. Gertrude Sylva, of the Brussels Opéra; Mme. G. Whistler-Misick, American contralto; M. Oumiroff, Bohemian baritone; John Silvester James, of New York; Captain Saxton, Professor of French at West Point Academy; also the Editor of THE MUSICAL COURIER.

WAGER SWAYNE Pianists Prepared for Public Appearances
39 Rue de Prony Parc (Monceau), Paris

FRIDA EISSLER AUTHORIZED REPRESENTATIVE
LESCHETIZKY'S Exceptional Autograph Testimonial
69 AVENUE D'ANTIN (HOTEL POWERS) PARIS

Mme. Regina De Sales SINGER AND TEACHER
Particular Attention Given to Voice Placement
Villa Stella, 39 Rue Guersant, Paris

MME. E. BRIFFOD-FROMENT,

Pupil and Assistant of
MME. PAULINE VIARDOT-GARCIA
STUDY OF THE DIFFERENT MUSICAL STYLES

12 BOULEVARD PÉREIRE (near Place de Wagram),

ADRIEN FROMENT

PROFESSOR AND SPECIALIST
For the Scientific and Rational Restoration of the Singing Voice—
Impaired or Lost. Perfecting of the Articulation and the Various
TIMBRES. Entire Suppression of Foreign Accent.

PARIS.

day, Sarasate ordered the entire receipts of the concert, over a thousand marks, to be donated to the Widows' and Orphans' Fund of the Darmstadt Orchestral Society. Some fifteen or eighteen concerts, in short the rest of the violinist's tournée, has since been cancelled and Sarasate is now resting at his home in this city. While he is pronounced out of danger by his physicians, he must remain in their care for some time yet.

Arthur Rubinstein, who last year played a concert tournée in America, has just returned to Paris from a tournée in Poland and parts of Russia. He was especially successful in Warsaw, where he appeared in seven concerts given by the Philharmonic Society, of that city, under the direction of E. von Reznicek. Among many new compositions performed by the young pianist were the E flat minor sonata of Paderewski (four days after its publication); the Rimsky-Korsakoff concerto in C sharp minor; the B minor concerto of Wertheim, etc. It is likely that Rubinstein will soon be heard here in conjunction with Kubelik.

The management of the Opéra Comique has been authorized by the Under Secretary of State for Fine Arts to organize a concert for the benefit of the family of the late Albert Vinentini (who was one of the staff of the Opéra Comique) at which will appear Mesdames Rosa Caron, Félicia Litvinne, Jeanne Raunay, and Marie Delna; Messieurs Alvarez, Maréchal, Dufrane and Ghasne. The composer, Alfred Bruneau, will conduct the orchestra. Sarah Bernhardt, with Henry Krauss and her entire company, will give two scenes from the third act of her successful play, "Les Bouffons." Mme. Réjane and Jeanne Granier will also take part in this matinee. In addition there will be many members of the Opéra Comique company, notably Marguerite Carré, Ed. Clement and Lucien Fugère. Louis Diémer and Georges de Lausnay will play some Saint-Saëns music, and other participants are yet to be heard from.

Marcian Thalberg, an intellectual, musicianly pianist and teacher, gave his annual recital at the Salle Erard, drawing a full house and much enthusiasm. Thalberg has improved since he was last heard in public here, notably in "nuance" and delicacy of technical finish, which was remarked by a number of his friends in the audience. Among the more important compositions embraced in his program were a prelude and fugue in G, by Bach; variations by Brahms on a Paganini theme; the B minor sonata of Chopin; a group of other Chopin gems—ballade, mazurka, five études, nocturne, polonaise—all played exquisitely; and his last group contained the "Incantation du Feu," by Wagner-Brassin; a new composition, "Légende," by Campbell-Tipton, and the second "Rhapsodie Hongroise," Liszt. Although the American's work, "Légende," was framed by two such effectively brilliant numbers from Wagner-Brassin-Liszt, it did not in the least suffer by comparison or contrast, but on the contrary, stood out for repetition, being too quickly ended for most of the audience. For this "Légende" Campbell-Tipton has chosen an underlying text as his motif, which runs thus: "Routine! Routine! To its inexorable march do we enter the Arena; and, striving to soar beyond its confines, we are forced to a return by the leveling hand of Circumstance," which was boldly and clearly expressed by the author in this "Légende without words." Campbell-Tipton is another of the young composers "coming to the front abroad," and deserving of hearty recognition, which he is gaining faster among strangers than he could at home.

On the same evening, at the Salle Pleyel, Ferdinand Mazzi gave an "audition" of his own compositions, instru-

mental and vocal, in the rendition of which he had the able concours of Andréa Dereims, Nadia Boulanger, Hélène Morhange, Renée Lénars, Jeanne Franquin, Alice Morhange and of MM. Georges Enesco, Englebert, Vandoeuvre, Gilles and Rigal.

At her fashionable soirée musicale, Mrs. Hershey Eddy surprised her guests with a well arranged and interesting "recital de chant," interpreted by Mary Munchhoff, a high and clear voiced soprano, whose expressive style and musical taste received much merited applause. The program included Lieder culled from the works of Giordani, Campora, Monro, Veracini; Hugo Wolf, Theodor Streicher; Bourgault-Ducoudray, Humperdinck and Alabieff—which were sympathetically accompanied by Edward Falck. Mme. Janotha, from London, who happened to be present, contributed several piano selections.

Among the many guests were: the Duc de la Châtres, Marquis and Marquise de Amodio, Dr. and Mrs. Rykert, Mr. and Mrs. King Clark, Miss Rennyson, Mr. and Mrs. Wager Swayne, Mme. de Sales, Mlle. van Gelder, M., Mme. and Mlle. Saint-Amand, Dr. and Mrs. Younger, Capt. Frank Mason, M. Sardou, L'Abbé de la Fresnay, Mr. Holman-Black, Mr. Backus, Mr. Haslam and others.

Hélène Morhange, a talented violinist, gave a successful concert at the Salle Erard, assisted by Mlle. Dereims, of the Opéra; Georges Berr, of the Comédie Française, and Alice Morhange, pianist. The program contained the names of Handel, Schubert, Lalo, Bach, Leclair, Fauré, Massenet and Saint-Saëns. A double quintet accompanied the soloists, under direction of M. Nadaud.

The Baronne Friedrich von Steege gave a charming "at home" affair to inaugurate the Baron's new music studio—an extension to their Villa Bigot.

Among pupils of Baron von Steege heard on this occasion were Mlle. Michot and M. Plamondon, two singers with excellent voices, which they used delightfully. Their individual selections were from "Carmen," "Pêcheurs de Perles," "Aimez-moi," by Bemberg, from "Manon," etc., and their duets from "Romeo et Juliette" and other operas. Both singers had great success and were obliged to favor with several encore numbers.

A musical Greek violinist, M. Anemoyanni, contributed various brilliantly executed soli from Hubay, his own pen, and others; and Mr. Levy, the pianist, was heard in some well played selections, besides the accompaniments demanded of him.

The Students' Atelier Reunion last evening attracted a large attendance of students and friends despite the prevalence of la grippe and influenza at this season. The program contained compositions by Rosewig, Gounod, Massenet, Verdi, Saint-Saëns and Paesello, with Abby R. Goble and John F. Byrne as the singing interpreters, and Miss Irmengard Charlton and Llewellyn Renwick at the piano.

Rev. Mr. Shurtleff chose "The Sun of the Soul" as a bright subject for an appropriate address to the students.

Speaking of grippe and influenza, the latter is epidemic in Paris this year to a particularly intense degree, according to account in yesterday's Herald. During the last statistical week there were 107 deaths from this cause, as against 85 in the preceding week (a rise of 22), an abnormally high figure, seeing that the weekly average for the corresponding month for the last five years was only 10.

Here is a delightful story of the "Divine Sarah" and the mere man. The great actress Sarah Bernhardt was being entertained at dinner by an American at Florence.

"I paint a little," she said. "Once, discouraged with the reception of two new roles, I thought seriously of abandoning the stage for the brush. But wisdom came to my rescue. I learned in time that the general public—the average man—is able to appreciate more accurately the work of an actress than the work of a painter."

"I had finished a small study, and, calling up my concierge, I asked him if he wouldn't take the picture to the framemakers and have it framed."

"'Cheerfully, madame, cheerfully,' said the concierge, and he took up the canvas in a rather careless way."

"'Oh, be careful!' I said sharply, 'the paint is not quite dry yet.' 'Never mind about that, madame,' said the concierge, 'my clothes are old.'"

Mary Garden has just been engaged by cable for the Manhattan Opera in New York. The accompanying illustration shows her in one of her favorite parts, that of Aphrodite.

DELMA-HEIDE.

Raphael Kellert's Recital Tomorrow Afternoon.

Raphael Kellert, the youthful violin virtuoso, who made his New York debut earlier in the season, will give a recital at Mendelssohn Hall, Thursday afternoon, March 21 (tomorrow). Mr. Kellert will have the assistance of Helen McGrew, soprano soloist at St. Bartholomew's Church. Ysaye, Kellert's master, has expressed this opinion of the young artist: "He is marvelously gifted from a virtuoso point of view, and generally also as a musician. I am happy to say that I have never had a better pupil than Raphael Kellert, for whom a brilliant future is surely reserved. I shall keep for him my whole affection."

This will be the program for tomorrow afternoon:

Sonata No. 1, op. 12.....	Beethoven
Aria from Semele.....	Raphael Kellert, Handel
Batti, Batti.....	Mozart
Concerto, G minor, op. 26.....	Bruch
Botschaft.....	Raphael Kellert, Brahms
Shepherd, Thy Demeanor Vary (old English).....	Thomas Brown
Ballade et Polonaise, G major, op. 38.....	Vieuxtemps
	Raphael Kellert.

Wheeler Notices from Troy.

Frederick Wheeler, the baritone, sang Gounod's "The Redemption" with the Troy Choral Union, at Troy, N. Y., last week, and the local papers spoke of his work as follows:

Frederick Wheeler sang well, and in that section of the music known as the "Christ Music" he gave great pleasure to the students of oratorio. He has assurance that he sings with much purpose. His singing also told that he had given considerable attention to the traditional idea of oratorio singing.—Record.

Mr. Miller and Mr. Wheeler are singers of finished style, with excellent voices, and carried their parts well. * * * Mr. Wheeler has a bass voice of considerable power, resonant and under good control. He was very effective in all the narrations, giving them with considerable dramatic force.—Press.

The baritone, Frederick Wheeler, gave a splendid interpretation of the role assigned him. His voice is monstrous in size and of beautiful quality. His control is delightful and his interpretations are decidedly artistic.—Evening Standard.

The soloists were Madame Kelsey, Reed Miller and Frederick Wheeler. In the first essential of oratorio singing—the willingness to interpret without the extravagance of personal embellishment the spirit of the music—these three singers were wholly admirable. The sadness of the sentiment of the work, with its story of suffering and death, was imparted to the recitatives and airs, so that the solo singing was never out of its character. * * * Mr. Wheeler has a sturdy bass, and he, too, put his heart into the work.—Times.

PARIS ADVERTISEMENTS

F. de FAYE-JOZIN

Officier de l'Instruction Publique
Premier Prix du Conservatoire de Paris

INTERPRETATION OF FRENCH SONGS A SPECIALTY
LESSONS IN PIANO AND COMPOSITION
117 Rue St. Lazare, Paris, France

FENDALL PEGRAM

BARITONE.

76 Avenue Malakoff, Paris.

POSE DE VOIX, OPERA, ORATORIO, LIED.
French, German and Italian Diction.

MLLE. de TRÉVIS

Preparation for
GRAND OPERA
and CONCERT
MISE-EN-SCÈNE
DICTION

In Paris October to May. In London May to July.
Exceptional opportunities for placing pupils in Grand Opera, Concert, and introducing in London Private Concerts.
4 RUE BENJAMIN-GODARD
CORNER OF RUE SPONTINI AND AVENUE VICTOR HUGO PARIS

Oscar Seagle

BARITONE (Pupils Jean de Reszke)
Concerts, Recitals, Oratorio. American Tour, Oct., Nov., and Dec.
DYSART HOTEL, PARIS, FRANCE

King Clark Studios

8 Rue Bugeaud, Paris

(NEAR PLACE VICTOR HUGO)

Cable Address: "FRANARK, PARIS"

Address GEORGE L. BACKUS, Secretary

JULIANI SCHOOL OF OPERA

REPertoire—THOROUGH VOCAL TRAINING—ACTING

Italian Method of Perfect Emission and Tone Building

Professors: J. JULIANI and J. H. DUVAL

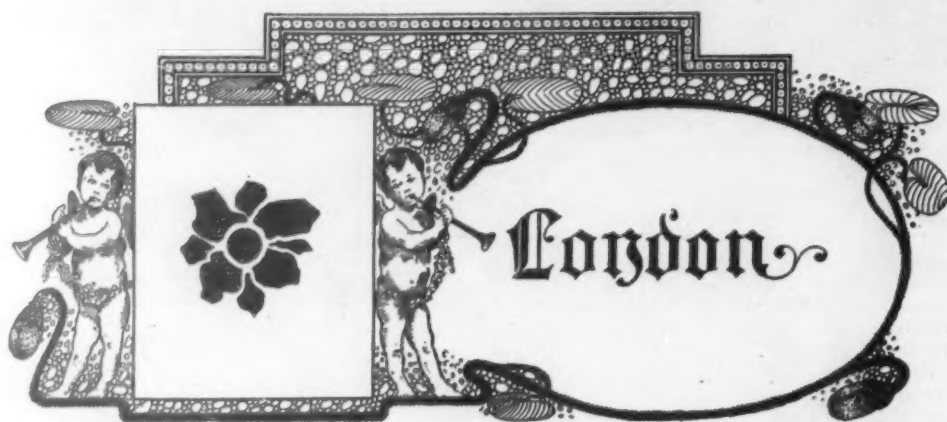
ENGAGEMENTS IN FRANCE AND ITALY

JULIANI STUDIO: 68 RUE FORTUNY, PARIS

J. H. DUVAL, BARITONE

OPERA, CONCERTS, MUSICALES

Studio: 36 rue de Tocqueville



35 Weymouth St., W.,
London, March 6, 1907.

Aeolian Hall was very full on the afternoon of Thursday last week when Richard Buhlig played a program devoted entirely to the compositions of Chopin and Liszt. The program opened with the Chopin numbers, the first one being the prelude in C sharp minor, which was followed by the nocturne in the same key, this in turn being succeeded by a nocturne in B. The berceuse and then the sonata in B flat minor, in which the famous funeral march was beautifully played, constituted the pieces by the celebrated Polish composer. The two Liszt numbers were the sonata in B minor (in one movement) and two legends—"St. Francis of Assisi" and "St. Francis of Paolo." There were many friends of the young pianist to congratulate him after the concert was over.

At the Godowsky recital last Saturday afternoon, the second one he has given this season, one of the most interested and enthusiastic listeners was Vladimir de Pachmann, whose enthusiasm reached to such a height that after the last encore he repeatedly embraced Mr. Godowsky, and spoke in terms of admiration, of the enormous technical difficulties that had been so successfully overcome.

Gervase Elwes has returned from the Continent and will on March 16 give his own recital, when his program includes many Brahms songs. Victor Beigel will be at the piano. Mr. Elwes is one of the singers who is always busy, and some of the engagements he booked for the month of March are: March 1, when he sang "The Dream of Gerontius" at Huddersfield; 5th, at Queen's Hall, with the Blackpool Choir; 8th, Hull Philharmonic Society; 16th, his own recital; 18th, "The Messiah," at Lincoln; 19th, Queen's Hall, when with Madame Albani and the Bach Choir he will sing the Bach mass in B minor; 21st, Aeolian Hall, at one of the Broadwood concerts, and on the 22d again at Hull, "The Apostles" being given.

A pianist who has gained the favor of the public to a remarkable degree, judging from the size of the audience that packed Aeolian Hall last week, is Leonard Borwick, who, being an Englishman, possibly had more to contend against in the series of recitals he has been giving than if he had been a foreigner. Be that as it may, the hall was

IMPORTANT NOTICE

EDOUARD DE RESZKE

(the famous Basso) has pleasure in announcing that he is opening a LONDON BRANCH of

JEAN DE RESZKE'S

world-renowned PARIS SCHOOL of SINGING—All information from Secretary, M. J. de Winter.

Chatham House, George Street, Hanover Square, W., London

crowded to overflowing at his third recital. Bach, Brahms and Beethoven, the three B's, with a Schumann number, made up a program of interest. There were two organ fugues by Bach, the ones in G major and minor, transcribed by Mr. Borwick for the piano, a Beethoven sonata in A flat, Brahms' sonata in C and the Schumann fantasia in C, all played in a way that excited the greatest interest in his audience, who evinced their pleasure by enthusiastic applause. Mr. Borwick gave his fourth recital yesterday afternoon.

There has been so much said for and against the symphony in E flat by Georges Enesco, played last Thursday



SIR AUGUST MANNS.

evening at the second concert of the Philharmonic series at Queen's Hall, that only a hearing of it would really produce any effect on the lay mind, for one "distinguished" critic says "no," another says "yes." And there it is. It is, of course, always interesting to hear new music well played. The symphony, the fifth by this composer, is in three movements, the second being the most characteristic. It is all very modern, very difficult, very energetic, very brilliant, and occupied the post of honor on the program. A second hearing would give opportunity to hear and understand the work better.

At this concert Vladimir de Pachmann was the soloist, playing the piano part in Chopin's concerto in F minor. This was played in his most delightful manner, beautifully accompanied by the orchestra under the baton of Dr. Cowen. Mr. de Pachmann was recalled many times, but

declined to give an encore. Marie Brema sang two airs from Purcell's "Tempest" and three Lieder by Weingartner. The program opened with Stanford's "Irish Rhapsody" and ended with Cherubini's "Abencerager" overture.

In the programs of the Kreuz Orchestra particular attention is paid to good "light" music. So in their program last Thursday—their second concert this winter—the overture of "Ruy Blas," a suite by Bizet, the "Freischütz" overture, a Strauss waltz, the march from "Le Prophete" and a fantasia on two Russian airs, by Glinka, with three numbers sung by Madame Minadieu, proved interesting from start to finish. The orchestra gave an excellent account of itself, playing the accompaniments for Madame Minadieu with great delicacy.

A fund has been opened for the benefit of the members of the German Opera Company who suffered by the disaster to the steamer Berlin. A fund headed by John Coates is started at the London and South-Western Bank, 451 Oxford street, Mr. Coates having subscribed \$50. It is announced by Arthur Fagge, the director of the London Choral Society, that the net proceeds of the next concert to be given by that organization at Queen's Hall on March 18 will be devoted to the same purpose. At the time of the Jamaica earthquake disaster the members of the German Opera gave a benefit concert one Sunday evening at Covent Garden for the sufferers in that island city, so it seems but right that in turn a benefit should be undertaken for them.

In February Horatio Connell made two "first appearances," one at Liverpool on the 21st and the other at Bath on the 23d. The concert at Liverpool was given by Walter Bridson, pianist, Mr. Connell assisting with three groups of songs. Two Schubert and two Franz songs were the German group in the first part of the program, then three English ones, or rather one American and two English, for "Alone on the Housetops" is by an American, the two English ones being by Hubert Bath. Later he sang "L'heure Exquise," and a Strauss number, in all of which he was warmly applauded by the audience, and congratulated afterward in the artists' room. At Bath he sang both afternoon and evening, his rendering of the "Evening Star" at both concerts obliging him to repeat this well known song. Richard Strauss was the German composer selected by Mr. Connell, and he was thanked very warmly by many musicians present for his singing of the German lieder—in fact, it was the opinion of all—as it has been of many others where he has sung—that "his understanding and interpretation of German lieder is so great that every one must derive great pleasure from his singing." Quilter's "Blow, Blow, Thou Winter Wind," was one of the second group of songs in the afternoon, while in the evening two of Landon Ronald's, "Away on the Hill" and "A Little Winding Road," were heard.

Mr. Connell is engaged for concerts at Bristol and Dublin, Ireland, during the month of March. In April he will, in conjunction with Norah Drewett, give a concert at the Singakademie, in Berlin, the date being the 11th of that month. He will be absent from London for about three weeks, returning late in April.

With a dense fog outside, there was a large audience at the fifth of the "Twelve o'Clock" concerts last Thursday. Fanny Davies was the assisting pianist, playing Sgambati's "Menuetto Vecchio" and Liszt's "Feux Follets." Madame Langley and Miss Verne were heard in a Handel sonata in A for violin and piano. May Mukle played two Bach numbers, a sarabande and a gavotte. An unfamiliar work was included, a quintet for piano and strings, by Sinding, which was effective and picturesque. This was interpreted by Miss Verne, Madame Langley, Dorothy Bridson, Cecilia Gates and May Mukle with much charm; in fact, the whole program was most sympathetically played. At the concert on March 21 David Bispham will be the soloist, when he will sing Schumann's "Dichterliebe." William Green is to be the vocalist on March 7.

The chamber music concerts of the London Trio always attract a large audience, for there is no better organization

LONDON ADVERTISEMENTS.

FRANK BROADBENT

VOICE SPECIALIST

142 Marylebone Road London

MASTER SCHOOL FOR VIOLIN

SEVCIK METHOD

REINICH DITTMAR and FLORISEM. ONDRICEK (Assistant of Prof. Sevcik) have opened a School for Higher Viola Playing at

BECHSTEIN HALL,

40 WIGMORE STREET, LONDON

T. ARTHUR RUSSELL

The ONLY American CONCERT AGENT in LONDON

13 Beakville Street, Piccadilly, W. Cables "Onzebal" London

Mlle. **ALTONA** Dramatic Soprano ITALIAN OPERA COVENT GARDEN

Oratorios, Concerts, Recitals and Opera

VOICE SPECIALIST OLD ITALIAN METHOD

46 Alderney Street, Eccleston Square, S. W., London

IBBS & TILLET

LEADING MUSICAL & CONCERT AGENTS

19 HANOVER SQUARE, LONDON, W. Cables: Organo, London

SIG. ARMANDO **LECOMTE**

ITALIAN BARITONE

Principal Opera Houses, Europe. For Opera, Concerts, Musicals

Address: CONCERT DIRECTION, DANIEL MAYER, Sole British Agent, London

Teacher of Pure Italian Method. Receives Pupils, 13 Southwold Mansions, Eight Ave., London, W.

before the public than Amina Goodwin, Signor Simonetti and Mr. Whitehouse who comprises the trio. This winter they are giving the Beethoven trios in chronological order, and at their concert last week played the one in D major. Brahms' C minor was also given and Mme. Goodwin and Signor Simonetti were heard in Schubert's "Introduction and Rondo Brillant" in B minor. Florence Etlinger sang three Brahms songs with an individuality and artistic charm quite in keeping with the rest of the program. She was also heard in French and English songs, the accompaniments being played by Edith Ladd and Henry Bird.

Mischa Elman was one of the soloists at the London ballad concert last week, when he played Rubinstein's "melodie" and Carl Bohm's "Perpetuo Mobile" for his first numbers, afterwards giving Hubay's "Zephyr" and a "Serenade," by Prof. Auer, his teacher. Sarasate's "Players" and "Zapateado" were also played by this boy, and of course encore pieces had to be added—almost indefinitely, had the demands of the audience been thoroughly complied with. John McCormack, tenor; Maud Wright, H. Lane Wilson, Louise Bale, Mildred Jones, Verena Fan-court, Edith Evans, Pauline and Ethel Hook were among those who appeared as did also Mme. Ada Crossley and Plunket Greene.

The will of the late Charles James Oldham, F. R. C. S., a well known ophthalmic surgeon who resided at Brighton, has just been offered for probate and contains the following bequests of interest to musicians:

To the Hon. Laura Beatrice Bethel, in addition to other legacies, a violin by the Brothers Amati.

Two violins known as the "Rode" and the "Spanish," the viola known as the "Spanish," and the violoncello known as the "Christina," all made by Antonius Stradivarius, of Cremona, to the British Museum, with the request that the collection should remain undivided.

He directed that Hill & Co. should offer for sale his newly acquired Antonius Stradivarius known as the "Tuscan," asking therefor £3,500, and if after a reasonable

period this violin should not find a purchaser at that figure of 3,000 guineas, it also is to go to the British Museum.

A viola by Llandulphus, his entire musical library and £200 to his friend and violin maker, William Antonius Baker.

£1,000 to Jeannette Alice Atkinson, of the Royal Academy of Music, £1,000 to the Brighton Harmonic Society and £1,000 to the Royal Academy of Music to provide for a violin scholarship on terms similar to the Sainton Scholarship.

The funeral of the late Otto Goldschmidt took place at Malvern, where he was buried by the side of Jenny Lind. Floral tributes from leading musicians and relatives came from all parts of England as well as from Berlin, Vienna, Denmark and Sweden. The services was attended by many well known in the musical world.

The Guildhall School of Music is rejoicing in the possession of a new organ, the one in use up to the present time being totally inadequate for the practice necessary in this branch of music. Last week the Lord Mayor formally opened a new organ which has just been erected in the concert room of the school at a cost of \$5,000. The instrument was built by Norman & Beard, Norwich, has three manuals and pedal clavier with thirty stops, the necessary allowance of couplers, various pedals, in fact all the latest and most modern improvements. With a view of showing the capacity of the organ both as a solo and accompanying instrument, a short program was given. Miss Barwell-Holbrook and Miss Romea sang, Doris Cloud played a violin solo with M. Gordon Burgess at the organ, and Dr. Warwick Jordan furnished the organ solo.

At the Oriana Madrigal Society concert last week, Mrs. Norman O'Neill played some piano solos.

A vocal recital by J. Campbell McInnes always attracts lovers of good music, and the one that this singer gave last week proved of special interest. In the cantata (No. 56) of J. S. Bach, the cello obligato was played by W. M. Malsch. Miss Shakespeare played some piano solos

charmingly, two of her numbers being the intermezzo in E minor and capriccio in D minor of Brahms. Ernest Walker accompanied.

Among the concerts of the week that have attracted large audiences was the one given by Clara Evelyn and Lucy Polgreen, vocalist and pianist. Their friends gathered in large numbers and were enthusiastic in their admiration of these young musicians. Miss Evelyn was unfortunately suffering from a cold but her charm of manner as well as efficient training disarmed criticism. Baron Frederic d'Erlanger accompanied.

Mabel Lynd-Martin was also suffering from a cold, an apology being made on her behalf. With much courage she went through a varied program, winning approval from the large audience present. Beethoven's "In questa tomba," Schubert's "Au die musik," Gluck's "Divinites du Styx," were among the numbers sung, the program including also two songs by F. Sewell Southgate, who accompanied. Violin solos were played by Constance Hazeldine and Lynda Selwyn played the accompaniments.

Last week Dorothy Moggridge was heard in a piano recital, when the hall was filled to overflowing. The program was largely devoted to well known compositions, Beethoven's D major sonata, five preludes by Chopin and Brahms being among the composers represented. Frederick Keel was the vocalist, Reginald Clarke, accompanist.

It was Nathan Fryer's first appearance in London last week, and he played a Schubert sonata, "Carnaval Mignon" of Schutt, a Brahms rhapsody, as well as numbers by Bach, Leschetizky and Chopin.

Estrela Belinfante, a former operatic singer, made a re-appearance last week, this time as a concert singer. She has fortunately recovered from a serious affection of the eyes, and was warmly received at her concert. Her numbers were largely excerpts from operas and Italian arias and songs.

Two young Frenchmen, Georges de Lauanay and Marcel Chailley, were heard in a piano and violin recital on Monday evening, César Franck's violin sonata being one of the

KELLEY COLE

JULIAN

WALKER

MME. BIRDICE BLYE

PIANIST

Address 5328 Washington Avenue, Chicago

BESSIE
MAY

BOWMAN

CONTRALTO:
ORATORIO
RECITAL
CONCERT

EDW.
M.

SONG AND
ORGAN RECITALS.

FOR TERMS OR LESSONS, ADDRESS

E.M. BOWMAN, PIANO, THEORY AND ORGAN STUDIO,
STEINWAY HALL, NEW YORK.

MME. H. VON
VOCAL

DOENHOFF

ALBERT
PIANO

INSTRUCTION

Phone 1332-79th St.

BERTHA

HARMON

DRAMATIC SOPRANO
MUSICALES, ORATORIO, OPERA
CONCERT, SONG RECITALS

Soloist with Walter Damrosch

Tour United States and Canada Forty Parallel
Concerts

Direction: J. E. FRANCHÉ, Knickerbocker Building, Room 934, 1402 Broadway, New York

CLAUDE CUNNINGHAM

JOHN BRAUN

TENOR

HENRY WOLFSOHN

131 East 17th Street

NEW YORK

HOTEL LATHAM

28th Street and Fifth Avenue, New York

300 Rooms, each with bath, \$2.00 per day and up. Beautiful Dining Rooms. One block from Broadway, one door from Fifth Ave. Most accessible location in the city. In the heart of New York, with quiet and attractive surroundings.

H. F. RITCHEY, Manager



Hotel Victoria NEW YORK

BROADWAY, 5th Ave., 27th St.

In the centre of the shopping district. Absolutely fire-proof. A modern, first-class hotel; complete in all its appointments, furnishings and decorations, entirely new throughout. Accommodation for 300 guests. 200 rooms. Rates \$2.00 up. With bath, \$2.50 up. Hot and cold water and telephone in every room, cuisine unexcelled. Send for Calendar 1907.

1907

GEO. W. SWEENEY, Prop.

BARITONE

RECITAL, CONCERT AND ORATORIO

Personal Address: 503 West 121st Street

Phone: 5010 Morningside

Sole Direction: HAENSEL & JONES, 542 5th Ave., City

MANAGEMENT

HENRY WOLFSOHN

131 East 17th Street

NEW YORK

concerted numbers. Solos were played by each of these gentlemen and Erna Mueller sang.

Antonia Dolores is now due in London from Australia where she has had a most successful tour.

The date of the complimentary concert to Charles Santley is now fixed for May 1, at three p. m., and will take place at Albert Hall. The names of the many prominent musicians who have volunteered their services for this concert have not been announced.

Students of the operatic class at the Guildhall, will perform "Fra Diavolo" one evening this week.

Widespread regret will be caused by the news of the death of Sir August Manns, which took place at his Norwood residence on March 1. Undoubtedly full biographical details about England's famous old conductor have already appeared in THE MUSICAL COURIER in connection with the cable I sent announcing Sir August Manns' death. During the forty-six seasons of his directorship at the Crystal Palace no less than 1,664 compositions were performed, the works of 343 composers, of whom 103 were English. Several "first performances in England" were included in these, including Mendelssohn's "Reformation" symphony, Schubert's C major symphony and Schumann's D minor symphony. English composers, especially, had reason to be grateful for his kindly encouragement, notably Sir Arthur Sullivan, who, shortly before his death, wrote: "How much do I not owe you, my dear old friend, for the helping hand you gave me to mount the first step on the ladder." Sir August also conducted seven Handel festivals with conspicuous success. He was knighted in 1903.

A. T. KING.

Concerts of the Week.

MONDAY.

MM. Marcel Chaitley and Georges de Lausnay's violin and piano recital. J. Campbell McIlmums' concert, Aeolian Hall, 8.30.

TUESDAY.

M. Floris Ondrick's symphony concert, Queen's Hall; Leonard Borwick's piano recital, Aeolian Hall; Blackpool Glee and Madrigal Society, Queen's Hall; Norah Clench Quartet; M. Jacques Pintel's piano recital.

WEDNESDAY.

Wessely Quartet, Winifred Thompson's dramatic and musical recital, Alice Mandeville's vocal recital, Mr. and Mrs. Herbert Withers' sonata evening, Broadwood's.

THURSDAY.
Twelve O'clock, Aeolian Hall; Muriel Matters' recital, David Bispham's concert, Ella Humphrey's piano recital, Welsh concert, Victoria Hall; Aldo Antoinetti's violin recital, Aeolian Hall.

FRIDAY.

Grimson Quartet, Bechstein Hall, 8.30.

SATURDAY.

Chappell ballad concert, Queen's Hall; Barns-Phillips chamber concert, Dr. Liehammer's pupils' concert, Harold Bauer and Jean Gerardy's piano and 'cello recital, Crystal Palace.

Shanna Cumming Back from Florida.

Shanna Cumming returned to New York a fortnight ago from a delightful vacation in Florida. The singer came back in splendid voice and spirits, ready to assume her spring engagements. The Sunday services at the Central Congregational Church, on Hancock street, Brooklyn, where Madame Cumming has for some years been the solo soprano, have attracted wide notice, many worshippers coming in from Long Island towns to hear the fine music. Feeling the need of this midwinter holiday, Madame Cumming was obliged to refuse offers for concerts and recitals during February and March. Her spring and early summer bookings will soon be announced.

Saar's New Songs.

Louis Victor Saar has just published a series of six vocal duets through N. Simrock, of Berlin. The title is "Sechs Gesänge," and they are Saar's op. 49. In all the six little songs the composer reveals rare facility of voice treatment, and he has chosen texts which allow him full scope for his vivid powers of musical characterization. The "Sechs Gesänge" is a volume brimful of melody and charm, and should surely find wide vogue in the salon as well as on the concert platform.

Janpolski as Christus in Hartmann's "St. Peter."

The distinguished baritone, Albert G. Janpolski, has been selected to create the part of Christus in the initial performance of Father Hartmann's "St. Peter" at Carnegie Hall on Wednesday evening, April 3. The work will be personally directed by the composer.

Lorenzo Perosi is at work upon a new oratorio, "Il Santo" ("The Holy Man"). It treats of the life and miracles of St. Anthony. The first performance will occur at Padua in June, in the large hall of the Ragione.

This Week at the Manhattan.

On Monday evening, March 18, "Fra Diavolo" was sung with Pinkert, Giaconia, Bonci, Arimondi, Gilibert, Gianoli-Galletti, Venturini and Fosetta. Campanini conducted.

On Wednesday evening (tonight), March 20, the fourteenth appearance of Melba will occur. "Rigoletto" is the opera, and the supporting cast includes Giaconia, Severina, Zaccaria, Bonci, Anconia, Arimondi, Mugnoz, Fosetta, Reschiglian, Venturini. Campanini, conductor.

Friday evening, March 22, "Faust" will be sung in Italian for the first time at the Manhattan Opera. This opera has been presented heretofore in French. The performance on Friday night is distinguished from preceding renditions, in that the cast will be almost entirely a new one. Bassi will be heard as Faust for the first time in this country, and Sammarco will likewise make his first appearance in the part of Valentin. Donalda is the Marguerite. Zeppilli will sing Siebel (for the first time), and Giaconia will have the role of Martha (for the first time). Arimondi will be heard as Mephisto again, and Fosetta is cast for Wagner. Campanini will conduct.

At the Saturday matinee, March 23, "Martha" will be sung with Donalda, Di Cisneros, Severina, Zaccaria, Bonci, Arimondi, Gianoli-Galletti and Mugnoz. Tanara, conductor.

Saturday evening, March 23, the sixteenth of the series of Saturday night performances at popular prices will be sung. "Il Trovatore" is the opera, and the cast includes Russ, Giaconia, Zaccaria, Dalmores, Seveilhac, Mugnoz, Tecchi. Conductor, Tanara.

On Sunday evening, March 17, the second Campanini concert was given, as announced earlier in the week. A specially strong program, including Rossini's "Stabat Mater," with Russ and the entire Manhattan Opera House chorus. Campanini conducted, of course, and the singers heard were Pinkert, Russ, Donalda, Zeppilli, Giaconia, Bassi, Sammarco, Altchevsky, Occellier and Gianoli-Galetti.

Haverhill Orchestra Club Concert.

The Haverhill (Mass.) Orchestra Club, Gerald Whitman, conductor, played numbers by Mozart, Schubert, Edwards, Holt and Peurner at a recent concert at the Whitman studios in the Haverhill Academy of Music. The membership of the club includes thirty performers.

AMERICAN MUSICAL DIRECTORY

1906-7

DELIVERED ON
RECEIPT OF \$2.50

AN INDISPENSABLE BOOK

ADDRESS DEPT. T

LOUIS BLUMENBERG, PUBLISHER
1133 Broadway, New York

THEODORA ROGERS SOPRANO
WORMLEY ORATORIO, CONCERT, RECITAL

For Dates and Terms, Address ELLA MAY SMITH
60 Jefferson Avenue, Columbus, Ohio

THE ANNA OTTEN STRING QUARTET

ANNA OTTEN, 1st Violin. JANET ALLEN, 2nd Violin. FLORENCE VISANSKA, Viola. CECILIA BOSTELMANN, Cellist.

Exclusive Management, EDWARD ELLIOTT

79 Hamilton Place, NEW YORK

EDNA RICHOLSON

Pianist.

Management: HENRY WOLFSOHN, 131 East 17th Street,

NEW YORK

EDW. JOHNSON TENOR

Management

HENRY WOLFSOHN, 131 E. 17th St.

Dr. F. D. LAWSON TENOR

Management R. E. JOHNSTON, St. James Bldg., 26th St. & B'way

Studio, 7 West 42d Street, New York 'Phone, 2514 Bryant

CLARENCE EDDY FANNIE BLOOMFIELD ZEISLER

Organ Concerts

SEASON 1906-7

Management: HAENSEL & JONES

542 FIFTH AVENUE, NEW YORK

Managements: STEINWAY & SONS

ADDRESS FOR TERMS:
Business Manager, ERNEST URCHS, STEINWAY HALL, NEW YORK CITY

MUSIC IN CANADA.

East and West.

TORONTO, March 5, 1907.

The Vancouver Woman's Musical Club's program for the present season consisted of twelve interesting events, arranged by Mrs. Coulthard, Mrs. Peter, Mrs. Quigley, Miss Walker, Mrs. Burke, Miss Crysdale, Mrs. Weld, the program committee, and Mrs. Boyle. Remaining events will include: March 7, miscellaneous program; March 21, oratorio and opera; April 4, Children's Day; April 18, Request Day; May 1, evening concert.

Sara E. Dallas, Mus. Bac., formerly a member of the Toronto Conservatory of Music's staff, is meeting with much success in the musical circles of the beautiful "Terminal City," Vancouver.

Rechab Tandy, the well known tenor, recently completed a six weeks' concert tour in the Canadian Northwest. Mr. Tandy is a member of the Toronto Conservatory of Music's staff.

The gifted organist, Albert D. Jordan, of London, Ont., has given noteworthy recitals this season at the First Methodist Church, in that flourishing Canadian city. Among compositions performed were: "Coronation March," Tchaikowsky; fugue, "St. Ann," Bach; "Meditation" and toccata, d'Evry, and overture, "Sakuntala," Goldmark.

It is rumored that Canada's famous Mendelssohn Choir may be heard in Boston as well as New York next season, and that in the latter city the New York Symphony Orchestra will co-operate.

The Oshawa Choral Society, under the direction of W. E. Pickard, will give a concert on March 12 in the Simcoe Street Methodist Church, Oshawa. The soloists will be Greta Masson, soprano, of Chicago; Maude Buschlen, violinist, and Rhynd Jamieson, Baritone.

This spring J. M. Scherlock, tenor, will sing Rossini's "Stabat Mater" with the Kingston Vocal Club, Mendelssohn's "Hymn of Praise" with the St. Thomas Choral Society, Cowen's "Rose Maiden" with the Highland Choral Society, at Toronto Junction, and Haydn's "Creation" with the Brockville Philharmonic Society.

The Canadian Conservatory of Music gave a creditable symphony concert before an artistic and fashionable audience at the Russell Theater, Ottawa, on February 26.

Mrs. Alexander Cartwright was in charge of the Ottawa Women's Morning Music Club's excellent program of

February 28, when the soloists were Dora Aisbitt Gibson, Miss Ridout, W. Wright Symonds, Mrs. Jenkins and Mrs. Cartwright. M. H.

SUPERLATIVE PRAISE OF ROSENTHAL.

(From the San Francisco Musical Review.)

While I was listening with rapt attention to the almost inconceivable technical and musical feats of Moriz Rosenthal at Christian Science Hall Thursday evening, February 28, there presented itself to my mind's eye a few tiny voices of the past that whispered with a weak semblance of hypercritical tendencies, the well known legend of a giant with a wonderful technic and a lack of poetic instinct. In the face of the miraculous achievements that my willing ears were almost incapable of absorbing to their fullest extent, these sickly whispers seemed indeed strange hallucinations. And yet I felt the force of a prophetic inspiration that persisted in giving me the impression that even in the face of such marvelous skill and such eminent musicianship as displayed by Rosenthal throughout his program, in spite of the avalanche of applause that thundered its enthusiastic approval again and again, one or two tiny, squeaky voices in the gallery would still persist in nasal accents to harp upon that ridiculous legend of the giant with the lack of poetic instinct.

While glancing over one of the morning papers, I discovered that my prophetic instinct had not played me false and that the nasal, squeaky voice was still busy in uttering its weak disapproval of a lack of feeling. Now let us understand this proposition once for all. In my estimation Rosenthal never in his life lacked depth of feeling. In the face of such brilliant musicianship and such wonderful skill of intellectual force, there cannot possibly exist a lack of poetic instinct—this is an absolute physical impossibility. Any one—and I will make this statement with all due knowledge of its broadness—any one, I repeat, who accuses Rosenthal of lack of poetic instinct is either hopelessly ignorant as to the significance of poetic instinct, and consequently will be unable to designate the particular phrase and ideas supposed to lack such feeling, or he or she labors under a fixed imagination which must be regarded as the result of repeating a statement heard time and again.

I have known of cases where a man had told a lie so often that he finally believed it to be the truth. Now to me it is inconceivable how any one who has heard Rosenthal play a Beethoven sonata, a Chopin sonata, and particularly his own "Papillons," can have the effrontery of accusing him of a lack of depth of feeling. The matter is, on second thought, so utterly ridiculous that I almost regret having devoted this space to it.

As far as I know, Moriz Rosenthal is the world's greatest pianist, judging from a review before my mind's eye of all the great pianists I have heard within the last sixteen years. The piano being an instrument that is, by its very nature, limited in the transmission of poetic sentiment and is almost unlimited in its mechanical or technical possibilities demands of its greatest exponent the greatest exhibi-

tion of technical skill. Careful operation has convinced me of the fact that truly great technical skill carries with it a corresponding amount of musicianship, and musicianship includes in itself poetic instinct. All twaddle regarding the fictitious assertions of great technicians lacking in depth of feeling is pure imagination, and in my opinion simply unadulterated "rot."

In the face of such pianistic skill as displayed by Rosenthal in his concerts so far, criticism becomes simply ridiculous and to pen here my impressions of Rosenthal's gigantic work causes me almost as much embarrassment as it would for me to tell him after his concert, "Oh, Mr. Rosenthal, your playing is simply too lovely for anything." At this time words fail me to express my admiration and respect for such a musical colossus. My pencil is still too dwarfed to enable me to express so soon after the concert the exaltation of spirit that Rosenthal's matchless skill created in my soul. Just now I can only take off my hat, make my profoundest bow and pay silent homage to a great genius.

Traugott Ochs, the well known director of the Bielefeld Conservatory, and conductor of the symphony orchestra of that town, has been chosen to fill the post just vacated by Professor Schroeder, of Sondershausen. This is an appointment of importance, as it includes the directorship of the Sondershausen Conservatory and Court Opera and the conductorship of the symphony concerts. The Conservatory and Opera are State institutions. Director Ochs will enter upon his new duties April 1. Professor Schroeder, who has hitherto occupied this position at Sondershausen, has gone to Leipzig, where he will found a school of conducting at Herdenberger strasse, 21. He will instruct pupils in the art of reading scores and leading the orchestra in concert and opera.

NEW SACRED SONG

(SUITABLE FOR EASTER)

O LOVING FATHER

(With Violin, 'Cello, and Organ Accom ad. lib.) words and music by

TERESA DEL RIEGO

(Composer of "O DRY THOSE TEARS")

CHAPPELL & CO. Ltd.

37 West 17th Street, New York

London and Melbourne

E. HOFMANN

Late Baritone Royal Opera, Saxony

E. H. HOLMES

Manager distinguished Artists
152 Nassau Street, 614-615
NEW YORK, N. Y.

SCHUBERT

OF BOSTON, MASS.

STRING
QUARTETTEOriginators of
the Famous
Collegiate
ToursDirection J. E. Francke,
1402 Knickerbocker Bldg., NEW YORK CITY

JANET SPENCER

CONTRALTO

204 West 94th Street

PHONE: 348 RIVER

Management: HENRY WOLFSOHN

EMMA

SHOWERS

PIANIST

Appearances with NORDICA, MARTEAU, GERARDY, RUSSIAN SYMPHONY SOCIETY
R. E. JOHNSTON, Manager, St. James Building, Broadway and 26th Street, New York City

ISABELLE

BOUTON

LENA DORIA DEVINE

VOCAL INSTRUCTION (Lamperti Method)

Teacher of BLANCHE DUFFIELD, Coloratura Soprano, Sousa's Band several seasons, Herbert Orchestral Concerts, etc.; MARIE SIERSDORFER, Soprano, Metropolitan Grand Opera Co., Italian Grand Opera, Italy; MARIE LOUISE GEHLE, Contralto; CLARA M. HAMMER, Coloratura Soprano, National Grand Opera Co.; MINNIE MINCK, Soprano; AIMEE DELANOIX, Coloratura Soprano; JOSEPH MILLER, Bass; EDWARD W. GRAY, Tenor (Old First Presbyterian Church); ARNOLD DE ROSA, Coloratura Soprano and BESSIE ABBOTT, Soprano, Metropolitan Grand Opera Co., Grand Opera, Paris, and many other successful singers

Studio, 136 Fifth Avenue, New York City Phone: 1441 Chelsea

Mme. von KLENNER

Voice Culture, Style and Repertoire

SOME OF HER PUPILS—Florence Mulford, Kathleen Howard, Katherine N. Pliginsk, Frances Travers, Adah Benzling, Katharine S. Bonn, Dora de Filippo, Lillian Watt, Lulu Potter Rich, Little May Welker, Grace Ames, Julie Layton, Susan Brooks, Helene Wade Edna E. Banker, Sarah Evans, Eleanor Creden, Almon Michel, Beale A. Knapp and

THE VON KLENNER QUARTET

301 West 57th Street, New York

Arens Vocal Studio

36 FIFTH AVENUE, NEW YORK CITY, N. Y.

Voice Culture and Coaching. Lectures on Vocal Pedagogy a specialty. Teachers' Diplomas.

Send 12c. for "MY VOCAL METHOD"

The Greatest American Mezzo-Soprano

RECITALS, ORATORIO, CONCERT

Addresses: 154 West 141st Street

Phone: 2663 R. Morningside

HAENSEL & JONES, 542 Fifth Avenue, New York

FUTURE MUSICAL EVENTS IN NEW YORK.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Manhattan Opera House.

Opera every Monday, Wednesday, Friday and Saturday nights, and Saturday matinee, and Sunday night concerts, Metropolitan Opera House.

Organ recitals, Thursday during Lent, at Old Trinity, by Moritz E. Schwarz.

Thursday evening, March 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, March 21, concert by the St. Cecilia Club, Mendelssohn Hall.

Thursday evening, March 21, concert by the People's Symphony Society, Cooper Union Hall.

Friday afternoon, March 22, concert by the Boston Symphony Quartet, assisted by Katharine Goodson (piano), Mendelssohn Hall.

Friday evening, March 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Friday evening, March 22, concert by the People's Symphony Society, Carnegie Hall.

Saturday afternoon, March 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Sunday evening, March 24, concert by the New York Arion, Arion Club house.

Tuesday evening, March 26, "The Kingdom" (Elgar), by the New York Oratorio Society, Carnegie Hall.

Saturday afternoon, March 30, Young People's Symphony, Carnegie Hall.

Tuesday evening, April 2, concert by the Kneisel Quartet, Mendelssohn Hall.

Tuesday evening, April 2, concert by the Brooklyn Apollo Club, Association Hall, Brooklyn.

Wednesday evening, April 3, piano recital by Jessie Shay, Mendelssohn Hall.

Thursday morning, April 11, musicale by the Haarlem Philharmonic Society, Waldorf-Astoria.

Tuesday evening, April 15, concert by the Mendelssohn Glee Club, Mendelssohn Hall.

Wednesday evening, April 17, piano recital by Lhévinne, for the benefit of the MacDowell Fund, Mendelssohn Hall.

Thursday evening, April 18, concert by the Rubinstein Club, Waldorf-Astoria.

Sunday evening, April 21, concert by the New York Liederkreis, Liederkreis Club house.

Tuesday evening, April 23, concert by the Musurgia, Carnegie Hall.

Thursday evening, March 21, song recital by Florence Huberwald, contralto, Waldorf-Astoria Hotel.

Friday evening, March 22, third concert of the Manuscript Society, the National Arts Club, entrance 121 East Nineteenth street.

MUSIC IN ST. LOUIS.

St. Louis, March 12, 1907.

Society, particularly the musical set, had its curiosity aroused as to the Japanese operetta, "O Hanu San," given by the Morning Choral Club, March 5, at the Odeon. The identity of the cast had been kept a secret, the affair was a new departure for the club, and, sub rosa, we wondered whether they would be able to "pull through" without too much of the amateur visible through the bars.

The whole affair was a very pleasant surprise. Of course, musically, the operetta amounts to nothing; but the really clever way the principals handled their parts, the well trained chorus, the artistic costuming and stage setting, and the fact that all concerned are women well known in musical circles, combined to make a very entertaining evening. Mrs. W. A. McCandless, Mrs. Alfred Chappel, Mrs. Willard Bartlett, Mrs. C. T. Allen, Grace Taussig, Mrs. George Hannaur and Mrs. Roger Annan, the principals, were the recipients of well earned congratulations. Alfred Ernst conducted. Special credit is due Miro Delamotta, the stage director, for the very effective drilling of the chorus.

E. R. Kroeger's piano recital, March 1, was of special interest on account of the number of St. Louis composers represented on the program. These were: W. H. Pommer, W. J. Hall, L. E. Walker, W. Schuyler, Arthur Lieber and W. W. Stockhoff.

The fifth recital, March 8, showed us Mr. Kroeger at his best. Beethoven's E flat major sonata, op. 7, was presented in an excellent manner. Pleasing contrast was afforded by several selections from composers of the modern French school.

The choral department of the Union Musical Club offered a very interesting and ambitious program at its annual Lenten concert, March 7, at the Lindell Avenue M. E. Church. The field covered was wide, ranging from the sixteenth century to the present, many of the works having

their first hearing in St. Louis. In some respects the program seemed beyond the grasp of the chorus, an unfortunate lack of precision of attack and of smoothness of performance being very noticeable. The principal interest as regards soloists centered around Janet Spencer, of New York. She did not disappoint us. Her rich, fresh voice and charming presence always win her audience. Mrs. A. I. Epstein, from whom we should have liked to have heard more, was the soprano, and Mrs. Max Kaufman, the contralto, in the trio work. Mrs. Charles B. Rohland directed. The program was:

Danklied	Haydn
Crucifixus	Caldara
Sicut Locutus est	Jomelli
Chorus.	
Recordare, Requiem	Verdi
Mrs. Epstein and Miss Spencer.	
Agnus tibi, à capella	Orlando di Lasso
Ave Maria	Brahms
Benedictus, Osanna	Kiel
Trio and Chorus.	
Inviolata	Saint-Saëns
Thou, from the Realms	Liszt
Miss Spencer.	
This Is the Day, Rose of Sharon	McKenzie
Fatherland's Psalm	Grieg
Hear My Prayer	Mendelssohn
Trio and Chorus.	
Souvenez Vous Vierge Marie	Massenet
Miss Spencer and Chorus.	
Psalm 116, Laudate Dominum, Graduale from Coronation Mass	Liszt
Chorus.	

M. L. W.

Two Successful Salisbury Pupils.

Mary Sundbourn-Sundelius, for many seasons a pupil of Madame Salisbury, will be heard during April in the following: "Elijah," "Redemption," "Gallia," "Barbara Freitchie," "Deluge" (Saint-Saëns), and in some performances of Sullivan's opera, "Iolanthe," besides some miscellaneous programs. Mrs. Sundelius has a beautiful voice and has been heard and greatly admired by the King of Sweden. Another pupil of Madame Salisbury's is Miss Osgood, who recently made so signal a success in a private musicale in Back Bay. Her songs were Margaret Lang's "Hills o' Skye," "Del Riego's "To Phillida," Holmes' "Belle du Roi," "Time's Garden," with cello obligato, Thomas; Damrosch's "Minuet" and Mrs. Beach's "The Year's at the Spring."



GABRILOWITSCH

Will Remain in America Until April 15, 1907

SOLOIST WITH
BOSTON SYMPHONY ORCHESTRA
NEW YORK PHILHARMONIC SOCIETY
PHILADELPHIA ORCHESTRA
THEODORE THOMAS ORCHESTRA
CINCINNATI ORCHESTRA
KNEISEL QUARTET
BOSTON SYMPHONY QUARTET, Etc., Etc.

For Dates, Terms, etc., Address

HENRY L. MASON

492 Boylston Street, BOSTON

THE MASON & HAMLIN PIANO AT ALL GABRILOWITSCH CONCERTS

CLAUDE MAITLAND GRIFFETH
PIANO AND HARMONY INSTRUCTION
INSTRUCTOR FOR SIX YEARS IN VIRGIL PIANO SCHOOL
Pupil of Barth and Moerkowski
133 CARNEGIE HALL, NEW YORK

MONS. & MME. **NEMES** The Distinguished
VIOLINIST and
PIANIST
Studio, 335 W. 57th St., New York
Telephone: 2886 Columbus
Management HENRY WOLFSOHN, 131 East 17th Street

MADAME MAYO-RHODES
VOICE TRAINING
Can bring out fully any undeveloped beauties of the singing voice
Studio, Hotel Albert 17th and Walton, Denver

Theodore Habelmann's Operatic School
157 West 49th Street, NEW YORK

AUGUSTA

Slowly Piano Used



COTTLOW

FAGNANI

Great Italian Baritone

Management R. E. JOHNSTON

Telephone, 666 Madison Sq. St. James Building, Broadway and 26th St., N. Y. City



SHAPLEIGH

New Compositions:
THREE ENGLISH SONGS
For Contralto or Baritone with Pianoforte or
Orchestral Accompaniment.
Published by Breitkopf & Hartel, Leipzig, London, New York



MAX DECSI

VOICE SPECIALIST

1213 CARNEGIE HALL
NEW YORK CITY



BUCHHALTER

Concert Pianist

ADDRESS

J. E. FRANCKE
1402 Broadway
NEW YORK

February, March, April

MUSICAL ART CULTURE IN CANADA.

By C. E. SEIFERT,

Director of the Montreal Conservatory of Music.

(Concluded.)

The writer does not see the necessity for elaborate display of apparel at art functions; esthetic plainness would, in his opinion, be much more appropriate. Gorgeous gowns serve but to attract the attention of many who would be much more edified by listening to the music. Another indication of the absence of real love for music obtains in the practice, only too prevalent, in our concert halls, of conversing during the performance. Besides being an evidence of absence of artistic temperament, it also indicates bad breeding.

Then again, there is the "coming late" nuisance. At many of our concerts the opening pieces are entirely spoiled for those who wish to hear them by the ostentatious audible remarks of delinquents.

This custom can only be cured by adopting the rigid measures taken in Europe, where the doors are closed as soon as the conductor ascends the platform, and they may not be opened till the end of the first act, or overture, as the case might be.

If we pretend any claim to being a musical community, we must develop in ourselves and nurse in our children a real, deep affection for the art. Love is the secret of all work, all progress. Without it comes stagnation, then decay. We must take care what we love, and having chosen, love with all our heart.

5. There is in Montreal particularly a ridiculous attempt at establishing various grades of social status, without logical basis.

In the absence of an hereditary aristocracy, the only foundation upon which to base the distinction is that of monetary possessions.

This condition is a serious obstacle to the development of art, which equalizes all things, in whose temple all may worship upon complete equality. We must—in the interest of all that is artistic, all that is æsthetic—forget this burlesque caste system we have set up. Let us discontinue the worship of a god made with hands; let us turn from this brazen calf, and aspire to that which is made by a Higher Power than man—all there is of beautiful in this world of ours. Let us make the attributes of the mind rather than those of the body the supreme test of social status. Thus it is in the grand old countries of Europe, whence comes all that is noblest in art. Thus only shall we become worthy to climb Parnassus.

6. Our clergy should possess a musical education. First, that they may be competent to control the musical part of the church services—too often left to the judgment of an incompetent organist. Secondly, that they may influence their congregations to seek the best in music. Thirdly, that they may be able to give a competent opinion on debated musical questions outside their immediate parochial work.

Through ignorance of the art, music is regarded with suspicion by many who should know better. These one-eyed

philanthropists will admit the elevating influence of e. g., some grand symphony on Monday, but they insist that the same piece performed on Sunday has a demoralizing effect! The absence of logical sequence is obvious.

7. There is too much conceit in the majority of our aspirants for musical honors, born, perhaps, of the robust self-esteem of a young country with great natural resources, and a rapidly growing commercial position.

They do not like to play in "ensemble," such as chamber music (home music, for three to nine instruments), because they must divide the honors with others. They much prefer to play in solo, and so be the cynosure of numerous admiring eyes. Yet chamber music is the beginning of real music, which is completed in the orchestra. Only with a collection of these various instruments may we produce the light and shade which constitute the soul of the art.

We must teach our children to sink the ubiquitous "ego" in their pursuit of knowledge; to study art for art's sake. Let them hear only the best music. We should feed their minds as carefully as we feed their bodies.

8. There is in this country a deplorable dearth of encouragement to art on the part of the press which would do well to emulate the example of the European journals in this way. We are treated to whole pages chronicling how this horse, or this boat is now two feet ahead; now six inches behind its rival. We are given all the harrowing details of how A administers a "knockout" blow to B; or how a football was now two feet from this point, and X carried it across to that point, whence it was taken by Y in another direction altogether; interesting information, no doubt, but hardly of vital importance to the advancement of the national mind.

And in spite of all this, one has almost to supplicate (or pay) for a quarter-column to be devoted to art.

We know the plausible excuse, "we must cater to our readers." This is the cry of a paid mouthpiece. Surely the press has a higher mission than this. Is it not to educate the mind of the people?

The press could do a great deal to raise the standard of art by taking a fearless stand as a critic (assuming that it is competent). It might, at the outset, bring itself into disfavor with a few pseudo artists, whose houses are built on the sand, but it must eventually emerge unscathed, and it will have established for itself a recognized position and authority on æsthetics. The journal which can and dare do this will become for the public a bureau of information where they may at least learn the truth.

9. Our youth have for the most part become slaves to mere physical development and pleasure, commonly called "sport."

The most ruthless materialist could hardly extol the condition of the public mind which renders it possible for the attendance at an exhibition of some masterpiece of art to be fifty, while that at a horse race will reach five thousand.

"Mens sana in corpore sano" is an excellent motto, but it implies an even development of the "mens" and the "corpus." To make it applicable to a great number of

our acrobatic enthusiasts it should read: "Mens insana in corpore sano."

Let them sigh for animal development who need it in the struggle for existence. To those who extol man's perfection in bodily rather than in intellectual development, we would suggest the words of Robert Browning:

"What is he but a brute

Whose flesh has soul to suit,

Whose spirit works jest arms and legs want play?

To man propose this test—

Thy body at its best,

How far can that project thy soul on its lone way?"

10. There is yet one other condition which seriously handicaps the culture of music in Canada. I refer to the absence of any set standard for the exponents of this sublimest of arts. Instead of it being one of the learned professions, it is reduced to the level of a "shift" to make a living; and all because there is no control.

Men are not permitted to practice medicine indiscriminately without proper guarantee of qualification, and yet these doctors of the mind, these messengers of the Muses may kill the minds of the unsuspecting youth as they please; and a wise Legislature keeps on making laws to tax the importation of works of art!

We can only pray for better things, and endeavor to keep before our children the pure light of true art.

Finally, we must make of music a real study—something to be carried always and everywhere—a life partner. We must not pack it away in summer with our fur coats.

But let us love and reverence it as the grandest of arts, the greatest, highest influence for good in any nation—the universal medium through which the mind of the whole world may find expression, the beautiful language of the soul.

When we have accomplished all this, then, and only then, may we claim in any way to be a "musical race."

Genevieve Clark Wilson's Success.

Genevieve Clark Wilson, under the concert direction of Walter R. Anderson, has had a successful season. The soprano has appeared with many of the leading societies. A partial list of her bookings include Oberlin (Ohio) Festival; Handel and Haydn Society, Boston (two engagements); Lexington (Ky.) Choral Society; Apollo Club, Chicago; Mount Vernon (N. Y.) Choral Society; Allentown (Pa.) Enterpean; Yonkers (N. Y.) Choral Society; Cleveland (Ohio) Harmonic; Montreal Philharmonic Society; Kneisel Quartet, Norfolk, Conn. The singer is also booked to appear with the People's Choral Union, of New York, in "The Messiah," at the Hippodrome, on April 19; in a performance of Brahms' "Requiem" with the New Haven Choral Society, and festivals in Ohio and New Hampshire.

All readers of THE MUSICAL COURIER who contemplate studying in Prague are invited to communicate with THE MUSICAL COURIER correspondent, R. Gatty, care of Anglo-American Club, Hotel de Saxe, Prague, who will be glad to answer all inquiries.

SENSATIONAL SUCCESS!! of MLLE. GERMAINE SCHNITZER Planiste In Her New York and Boston Debut

NEW YORK.

Her "one" is remarkably large and unctuous in quality, and she can control it to a fine-spun delicacy. She has likewise a fine equipment of technical dexterity and brilliancy. She has unquestionably a positive musical temperament and a strong individuality.—Times.

She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Witfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.



RECENT APPEARANCES

January 3—Boston Symphony Orchestra

January 7—Second New York Recital

January 27—New York Symphony Orchestra in a special Grieg program

January 12—Second Boston Recital

January 16—Philadelphia Recital

January 18—Philadelphia Recital

For Terms and Dates, Address: **LOUDON CHARLTON,**
BALDWIN PIANO USED

BOSTON.

To say that she achieved success is to put it all too mildly. Here was a blazing triumph; a complete conquest. This girl in without question the greatest and most important new voice in piano playing that has sounded upon us for a decade at least.—Journal.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion.—Evening Transcript.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Herald.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order.—Globe.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression.—American.

OSCAR SAENGER

VOCAL INSTRUCTION

Teacher of Mme. Josephine Jacoby, contralto, the Conried Grand Opera Co.; Mme. Marie Rappold, soprano, Conried Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Graz, Austria; Mme. de Pasquell, soprano, Grand Opera, Italy; Leon Rains, basso, Royal Opera House, Dresden, Germany; Joseph Baernstein, Regnec, basso, Grand Opera, Germany; Allen C. Hinkley, basso, Grand Opera, Hamburg, Germany; Kathleen Howard, contralto, Grand Opera, Metz, Germany; Elizabeth D. Leonard, contralto; Bessie May Bowman, contralto; Hildegard Hoffmann-Huss, soprano; Elsie Marshall, soprano; Alice Merritt-Cochran, soprano; Grace Longley, soprano; Marie Stoddart, soprano; Elizabeth Blamers, soprano; Millie Fottgesser, contralto; John Young, tenor; George Murphy, tenor; Walden Laskey, baritone; Irvin Myers, baritone; Henri G. Scott, basso.
Telephone, 3669 Plaza. Studio: 51 East 64th Street, New York

JUST PUBLISHED

8th ORGAN SONATA

by **ALEXANDER GUILMANT**

Send P. O. money order of one dollar to the Composer, and a copy will be mailed in return. Address

ALEXANDER GUILMANT

10 Chemin de la Station

Meudon, France

MR. JOHN CORT
PRESENTS

GALVE

Tour Direction of **J. SAUNDERS GORDON**

For Time and Terms Address **J. S. GORDON, No. 139 West 47th Street, New York City**

Paganini's Lost Secret Revealed at Last.

BY FRANCIS MACMILLEN.

Nicolo Paganini, who, beyond question, was the greatest violinist that ever lived, was born in Genoa, Italy, February 18, 1784, and died at Nice, May 27, 1840.

The accompanying portrait of Paganini, published by courtesy of Carl Fischer, is without doubt the most interesting that has been preserved to posterity.

It shows most vividly that indescribably weird and ghostly appearance, which never failed to cast a spell over his audiences, even before he had sounded a note. A face and a form terrible in their intensity of concentration, and well calculated to haunt the memory and the imagination.

This portrait shows Paganini in the act of executing one of his famous quadruple stops—impossible to the hand of ordinary dimensions—an arpeggio in E, three octaves over four strings. So large was his hand, that in grasping this chord with ease, the relative position of the back of the hand, wrist and forearm preserved a straight line, as in the lower positions.

It is said that the picture is a reproduction of one of the first daguerreotypes, and that it is a faithful likeness of the violin king, as he appeared after his return to the Continent at the close of his last season in London. His malady—laryngeal phthisis—was already far advanced, and his final fate was most melancholy. He, whose enthusiasm and devotion to musical art had been unlimited, at last became so emaciated and weak that he was unable to hold his violin. His sufferings were most excruciating, and when death at last quieted his spirit, its visitation was as merciful as the gentle hand of sympathy.

Satanic powers were ascribed to this incomparable genius, whose violinistic feats were far in advance of those of any of his predecessors or contemporaries, and which to this day have never been equaled. The leading violinists of his day were certain that Paganini was endowed with superhuman powers, and that some psychic influence enabled him to accomplish feats which had baffled all others. They were convinced that there was some secret hidden in his matchless skill, and it was their effort to find out what it was. Several of his contemporaries, determined to discover this mysterious power which placed him so far beyond them, followed him about while he was making tours and resorted to other devices to find out his methods of practice. One of the most famous violinists of the day disguised himself and traveled about from place to place with Paganini and, when possible, secured a room adjoining his, in the various hotels at which he stayed.

All their efforts were in vain. Whatever the secret of Paganini's phenomenal performances, it died with him.

Spohr, Ernst and Viotti were often heard to declare that Paganini's genius was wholly different from and far above that of any other violinist who had ever come upon this earth. They frequently heard him, and went so far as to ask him to explain the mysteries of his system. He promised them to reveal certain of his methods which enabled him to build up a technic which so far overshadowed theirs, but he never fulfilled his promise, and when he died, he failed to bequeath the secret of his extraordinary virtuosity to any one.

The followers of Paganini never despaired of rediscovering his lost secret, and many of them passed the greater part of their lives in experimentation, based upon their knowledge of the great Italian's

peculiar methods. Each one, however, was doomed to disappointment. It seemed that the Paganini secret was never to be resuscitated.

It remained for Robert E. Walker, a violinist, of Paterson, N. J., to accomplish what all these investigators had failed to achieve. Impelled by an inspiration which came to him in a dream, Mr. Walker began to make a diligent study of violin technic, and to prosecute a long series of investigations with regard to the endless problems connected with the fingerboard. Just how he accomplished it he will not clearly explain, but he worked out to his complete satisfaction a method of technic development, wholly

clussions with regard to their inestimable value. Having perfected the scheme, he designated it as the "Paganini System of Violin Instruction."

Mr. Walker gives this lucid explanation of his remarkable discovery:

"Having pursued the bibliography of bow instruments and the violin in particular, through perhaps 450 volumes, schools and methods, old and new, I have as yet seen no hint of the principles of instruction on which this system is based. The attention of the world of violinists, and bow instrumentalists in general, seems to have been centered more on the complex technic of such instruments than on their true nature and fundamentals.

"This system appeals to me as being the ultimate analysis of all that pertains to bow instruments, so far as the left hand is concerned. I consider that it marks a new era in the history of music and of bow instruments—that it will enable the virtuoso to conserve his strength and energy, while at the same time he obtains through the system absolute mental command and technical in-

dependence; that it will immeasurably elevate the ideals of the dilettante—lighten the labors and increase the efficacy of the teacher, hold the attention and maintain the interest of the pupil, develop great talent that would otherwise remain more or less dormant and latent, and, finally, that it will ultimately greatly improve the ensemble."

In the introductory chapter of his treatise on "The Paganini System of Violin Instruction," the author thus modestly puts forth his claims:

"This treatise is based on an idea or theory, different from the usual line of procedure in violin instruction. It deals at one stroke with the entire contents or notation of the fingerboard.

"Under the different schools of violin playing, the student gains a knowledge of the fingerboard notation, only after years of exhaustive study. But by the system hereafter expounded the novice covers the entire range of the instrument in thirty minutes, in a manner that is instructive along several lines, and by a method, the mechanical details of which impose a task always productive of the highest results.

"This work does not claim to teach the rudiments or theory of music as applied to the violin—the schools of Spohr, David, De Beriot, Dancla, and numerous other writers comprehensively cover the subject—nor does it aim to present or teach the technic of the instrument in any material detail—this has been exhaustively treated by Courvoisier in his 'Technics of Violin Playing'—nor again, does it claim to give any formula, whereby the arduous practice of the instrument may be sensibly abated or the services of an instructor in any way dispensed with; but its object is rather to look away from the general routine of instruction, and seek by other methods than those generally pursued, to overcome the greatest obstruction or difficulty to the study of the violin—the acquisition of a thorough knowledge and conception of the fingerboard notation, as regards the arrangement and the relative distances.

"As a simple means of acquiring a better and more comprehensive theory of the arrangement of the instrument than is generally obtained through its practice, it will be found to answer a most valuable purpose, and to render the practice of the instrument more efficient, and the advancement of the student much more rapid.

"If, to the profession, it seems to be in a large measure an exposition of the obvious, I have only to say that in order to make the subject most clear to those unversed therein, I have endeavored to render each statement axiomatical.

"The time required to practice this system is trivial, compared to the results obtained, and the system furnishes a means of relaxation and recreation to the student of the



NICOLÒ PAGANINI.

different from any which had ever been devised. The more he studied the matter, the more deeply he became interested in the problems, and the more definite were his con-

violin." It is only a short time since Mr. Walker announced to the world that he had rediscovered the Paganini system of technic, and purposed to place it within the reach of all violinists who cared to investigate it. He found it an exceedingly difficult task to compress this matter within the limits of a small book, and it was by no means easy to make so clear a presentation as to place it within the intellectual grasp of the average student. By dint of incessant industry and indefatigable study, he contrived to produce a treatise containing every essential feature of his discovery. By means of diagrams and lucid explanatory comments; he made a presentation of the matter which was so simple as to be grasped by any person of ordinary intelligence. Briefly, and without going into minute details with regard to the scope and meaning of his system of instruction, Mr. Walker published a book containing everything he had found out touching the system employed by Paganini. The announcement of his valuable work was made in THE MUSICAL COURIER, and immediately there began to pour in upon him hundreds of letters making inquiries about the work. A great many copies of his book were quickly sold to violinists in various parts of the United States. So lively has been the demand for his book that a second edition is called for.

Having diligently studied Mr. Walker's work, a number of highly reputable violinists, several holding high positions in the world of music, declare unequivocally that the secret discovered by the writer is all that he claims and agree that it is deserving of the closest investigation. Indeed, several express the opinion that Mr. Walker's work will revolutionize the modern systems of violin instruction.

Arthur Blakeley, Church and Concert Organist.

Arthur Blakeley, the church and concert organist, of Toronto, Canada, has had unusual success this winter. THE MUSICAL COURIER recently published a list of organ works played during recitals in one week. It was a splendid showing. The following excerpt is from the Toronto Evening News:

Mr. Blakeley's organ work has long been a proverb in Toronto, especially to those who attend his series of excellent Saturday afternoon recitals. These have been largely paralleled by his regular services, which include on an average of ten pieces per Sunday, or more than five hundred in a year. Few church organists have an equal repertory of really good church music. Mr. Blakeley's work is unusually brilliant. In organ technic he is phenomenal. His accompaniments also show great care and excellent judgment, and his introductory hymn playing is remarkably subdued and reverent.

MUSIC IN KANSAS CITY.

KANSAS CITY, March 8, 1907.

The Fine Arts Institute enjoyed a composers' evening last night, Halfdan Jebe, a Norwegian violinist, who has charge of the violin department of Washburn College, coming up here to render a program of his own compositions, which included a sonata for piano and violin and a Norwegian fantasy for the violin, ending in a dance air of that country. Emma de Armond accompanied him on the piano, and Maude Parker, soprano, was heard in selections.

George Simpson will give a motive lecture on Puccini's "Madam Butterfly" the afternoon of March 27 at Miss Barstow's School, at 3:30. Mr. Simpson is head of the music department of this school.

Fred W. Wallis will give the second of his series of Lenten recitals tomorrow afternoon, in the rooms of the Fine Arts Institute. The first recital of this series was given last Saturday and drew an audience which filled the rooms. Mrs. de Armond, pianist, was the assisting soloist.

The pupils of Cora Lyman gave a recital in the Athenæum rooms last Saturday, and were assisted by Mrs. F. L. Graybill.

Besse Cummins, of the Busch Pianists' Club, is preparing to play a recital the latter part of April.

Veda Schellberg, pupil of Mrs. W. G. Hawes and formerly a Kansas City girl, is singing at the Orpheum. Her principal number is Stern's "Spring Song."

Herman Springer gave a second song recital at the St. Peter's Church last Sunday, for the benefit of Mercy Hospital, assisted by Emma Johns de Armond, pianist; Lillian Gould, violinist, and Jean Parkhurst, accompanist.

Effie Adams and her piano pupils gave a recital at her home last week, assisted by Mrs. Chas. Wentworth Wright, soprano.

The Orpheus Club will give a concert the evening of March 14 for the benefit of Hans C. Feil, who will leave for Europe shortly, to study with Guilman. The soloists will be Mrs. Maclay Lyon, soprano; Mattie L. Catron, con-

tralto; Paul C. Baltz, tenor; Herman Springer, basso; May McDonald, pianist. A quartet will be composed of Mrs. Lyon, Miss Catron, W. N. Sparrow and Frank Lauder.

Frederick W. Wallis has an engagement to sing a recital in Iola, Kan., March 26. The recital is to be given under the auspices of Lara M. Cooper.

Marybelle Burrows will give a series of six special musicals at the English Lutheran Church. The first was given last Sunday and they will be given every Sunday afternoon. Miss Burrows is organist and choir director of this church.

Laura Kelley, of the Busch Pianists' Club, will give a recital in Independence, Mo., about the middle of April.

Edward Kreiser will give his ninety-third organ recital in the Grand Avenue Methodist Episcopal Church Sunday afternoon, March 10. This will be a Guilman program, in honor of his seventieth birthday, March 11.

Ralph Wylie furnished the musical part of the program of the Fine Arts Institute last Friday, while Prof. Geo. B. Penny gave another of his interesting lectures on music.

The pupils of Effie Levering Collins gave a recital last Saturday afternoon at the home of Mrs. J. F. Schmelzer.

Mrs. J. Otis Huff, contralto, recently gave a very successful recital at the Kansas University, Kan.

The piano pupils of Alfred Hubach will give a recital at the Westport Avenue Presbyterian Church on March 15, assisted by the following vocal pupils of Chas. Edward Hubach: Blanche Wilson, Nita Abraham and David de Haven. Loretta English will be at the piano.

F. A. PARKER.

March Engagements for Madame Von Niessen-Stone.

Madame von Niessen-Stone, the contralto, will conclude her March engagements at the performance of "The Kingdom," at Carnegie Hall, Tuesday evening, March 26. The composer, Sir Edward Elgar, will conduct the presentation. "The Kingdom" is a sequel to "The Apostles."

RAFAEL JOSEFFY.

For Concerts and Lessons

Address Letter Box 38,
North Tarrytown, N. Y.

JESSIE SHAY

WISSNER PIANO USED PIANIST

ADDRESS
133 East 74th Street
NEW YORK
Phone 5448-79th

Genevieve Wheat,

CONTRALTO
CONCERTS, RECITALS and ORATORIO
Management: ANDERSON BUREAU
7 West 42d Street New York



RAPHAEL KELLERT

Eminent Young Violinist
(YSAYE'S PUPIL)
OPEN FOR ENGAGEMENTS

Telephone: 666 Madison Square

R. E. JOHNSTON, Manager, St. James Building

MARJORY SHERWIN

AMERICAN VIOLINIST
A SEVCIK FAVORITE
Exclusive Management of
HAENSEL & JONES, 542 Fifth Avenue, New York



BERRICK VON NORDEN

Tenor

Management of ALBERT B. PATTOU, 26 East 23d Street, New York
Telephone: 8739 Gramercy

FRANCIS ROGERS

BARITONE

DIRECTION RESIDENCE
LOUDON CHARLTON 45 West 45th St., New York

FELIX HUGHES

Baritone
Concert, Oratorio, Recital
Management: HENRY WOLFSOHN. Residence: 4803 Carnegie Ave., Cleveland, Ohio

GRACE

HAMILTON

MORREY

Concert Pianist

PUPIL OF LESCHETIZKY
INDIANA MANAGEMENT,
MRS. CHARLES B. FOSTER, Frankfort, Ind.
Personal Address
188 West 10th Avenue, Columbus Ohio

ALEXANDER PETSCHNIKOFF

RUSSIA'S GREATEST VIOLINIST

Beginning November, 1906

Management: HENRY WOLFSOHN, 131 East 17th Street

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., March 7, 1907.

The past week has been a quiet one, only two concerts of importance having been given.

The Sunday Popular orchestral program was an unusually attractive one and was heard by the usual capacity house. Mr. Oberhoffer always has some numbers of particular interest to catch the ear of the Popular audience, yet these are never below the high level of the orchestral programs.

Regrets are freely expressed that there are only two more of these concerts, and it is possible the demand may induce the management to extend the season a few weeks.

Wagner's "Tannhäuser" march opened the program, and was followed by the overture to "Martha," three dances from German music to "Henry VIII," the familiar "Andante and Minuetto" of Mozart, the Moszkowski "Serenade" and Liszt's "Les Préludes," with the Prelude, Siciliano and Intermezzo from "Cavalleria Rusticana," formed the remainder of the program. In the latter number J. Austin Williams sang the tenor solo behind the scenes, with fine effect.

Carlo Fischer was the soloist. His 'cello has a particularly large tone, which fills the hall easily. His playing is always finished and his winning personality makes him a prime favorite, the public never tiring of his work and always recalling him again and again. His selections were "Widmung," by Popper; the andante from Goltermann's concerto in A, and scherzo, by Von Goens.

On Friday evening at the Auditorium a concert was given by Beatrice Gjertsen and the Symphony Orchestra, under Emil Oberhoffer. Miss Gjertsen is a young Minneapolitan, who has been in Berlin and Dresden studying for an operatic career. Nature has been lavish with her, giving a large dramatic soprano voice, as well as fine appearance and physique. Whether she makes a success of her proposed career depends on her patience and application entirely—she has all that nature can give though she lacks a great amount of what good teachers can convey. The program was constructed on broad, artistic lines, copied after those given by great artists, ambitiously inviting comparisons which were not favorable to the singer, at her present stage of development. She sang "Ocean, Thou Mighty Monster," from Weber's "Oberon"; two groups of songs, and "Dich Theure Halle," from "Tannhäuser."

The orchestra played the "William Tell" overture, the "Peer Gynt" suite, "Dream Visions" (by Lumbye), "Tannhäuser" march and an arrangement of Scandinavian folk-songs, effectively scored by Mr. Oberhoffer, who, by his able handling of the instrumentation, has made an interesting selection from these melancholy Lieder.

The large audience of enthusiastic friends and the almost

unlimited armfuls of rare flowers must have been very flattering to the young artist.

Maud Ulmer Jones, Alma Johnson Porteous, Clara Williams, Frances Vincent, U. S. Kerr and the Minnesota Male Quartet have given selections with the orchestra at the concerts of the Automobile Show the past week.

The Masonic Quartet—Messrs. Browning, Heath, Marshall and Forbes—gave a successful benefit at Masonic Temple, Tuesday evening. They were assisted by a number of prominent vocalists and W. I. Nolan, impersonator.

M.

HARTMANN IN PORTLAND, ORE.

PORTLAND, Ore., March 10, 1907.

Enthusiasm, such as Arthur Hartmann created, is rarely manifested by Portlanders. The great violinist played to a large audience, and it did not take long for musicians to discover his remarkable abilities. His playing is distinguished both for ripe musicianship and artistic temperament. Hartmann was brought to Oregon by Miss Steers and Miss Coman. This town will want to have Hartmann again, and that soon.

Another real musical event was the Nash-Mulligan two piano recital, which took place on Saturday evening of last week.

Jeanie Elsner, formerly a teacher at the Cincinnati College of Music, but of late years an instructor in Honolulu, has arrived in Portland and will remain here for some months to seek rest and recreation.

W. Gifford Nash presented Erma and Russie Ewart in recital at Eiler's Hall, Saturday afternoon. Miss Erma played numbers by Schmidt, Kuhlau, Gruetzmacher and Poldini. Miss Russie performed works by Schumann, Sieveking and MacDowell. The young ladies played in trios, assisted by Mr. Lind and Mr. Discoll.

William Wallace Graham presented a few of his pupils in a violin recital Wednesday evening at the Graham studios. The players were Gertrude Estabrooke, Gladys Baker, Julia Burke, Lenore Gregory, Willie Chandler, Sue Marshall Larabee, Ada Williams and Arnold Smith.

Miss Steers and Miss Coman announce Rosenthal in recital on March 12.

Frances Batchelor, a pupil of Mrs. C. H. Carroll, was heard at a recital at the Heilig Theater last week. Miss Batchelor possesses unmistakable talent and showed throughout a well arranged program the excellent training under Mrs. Carroll's direction. Mrs. Carroll, by the way,

contributed an admirable essay to the Sunday Oregonian, in which she made a plea for higher ideals among teachers and students of music.

EDITH L. NILES.

Melody and Money.

(From the New York Sun.)

The spectacle of our two great impresarios, Messrs. Conried and Hammerstein, locked in deadly conflict over an Italian tenor, a mere song bird, as the Wagnerians would contemptuously call him, is more than interesting. It is, in fact, profoundly significant. We may pass over the question of the real merits of the case. That will be attended to in court and the sordid details will be known in due season.

It is no secret at this time of day that the artistic temperament does not forbid the thought of thrift, or wholly exclude the idea of a very brilliant and rapacious talent in that line. Our experience of great singers, male and female both, has enabled us to believe that the most sensitive and delicately adjusted machinery of melody can pounce upon a dollar with as much accuracy and fervor as any ravening usurer ever dreamed of employing in his business. Have we not seen Lohengrin loading up with beer and "sour beef" and limburger? Have we not overheard last night's Marguerite denouncing the demerits of the sauerkraut with Frankfurter on the side? Siegfried, fresh from conquest over the papier-mâché dragon, can bargain shrewdly enough with his weary Jehu; and Leonora, who has just caused us to shed real tears, will get into her personal and private clothes and drive a wretched innkeeper to the verge of ruin. We know all about the artistic temperament. So do the money changers—to their sorrow.

There is nothing novel, therefore, in Signor Bonci's strike for better wages. It might have been expected. But why, in this temple of the higher musical cult, should an Italian tenor who can only sing, and who represents nothing more than the cheap, inferior platitudes of Verdi, Auber, Donizetti, and so forth, inspire a squabble between the two eminent caterers to New York's musical convictions? Can it be that New York, with all its culture, prefers the Manrico whose voice rings out from the donjon tower to the Siegfried who bawls from his boulder in the dragon's gulch? Or have we had too much of the nobler and more exhausting atmosphere of Wagner's dizzy altitudes?

We give it up. That is to say, we transfer the conundrum to a more competent and enlightened court. Evidently New York is besieging the places where there are sweet voices and intelligible music. Our townsmen and townswomen concur in demanding the kind of song and music that they can understand—the kind that makes lumps in their more or less ignorant throats and causes shivers to run up and down their benighted backs.

We seem to be declining on a lower scale—or are we ascending to loftier and more human levels?

HERBERT

WITHERSPOON,

BASS.

MANAGEMENT:

HENRY WOLFSONN

131 East 17th Street, New York.

RESIDENCE-STUDIO

149 East 63d Street, NEW YORK.

THE MINNEAPOLIS SYMPHONY ORCHESTRA

FOURTH SEASON (65 Musicians)

EMIL OBERHOFFER, Conductor

SPRING TOUR OF CONCERTS AND FESTIVALS

O. B. BABCOCK, Business Representative, Hampshire Arms

WILLIAM NELSON BURRITT

Author of "A Process of Vocal Study."

534 CARNEGIE HALL NEW YORK

ALICE MERRITT-COCHRAN, SOPRANO

Telephone: 2305 J Bedford.

8 East 16th Street, NEW YORK

VAN YORX

MR.—TENOR and MRS.—SOPRANO

Under Management of ARTHUR F. GOODRICH 2 West 39th Street.

Telephone, 3701-39th Street

STUDIO: 434 Fifth Avenue, Corner 39th Street

CHARLOTTE

MACONDA

Management: R. E. JOHNSTON

SOLOIST, CHICAGO ORCHESTRA TOUR

ST. JAMES BUILDING, NEW YORK

ALEXANDER LAMBERT

792 Lexington Avenue, New York

GRASSE VIOLINIST

ADDRESS: WOLFSONN BUREAU 131 E. 17th St. or 580 Fifth Ave.

J. FRED WOLLE,

ORGANIST.

Address THE WOLFSONN MUSICAL BUREAU, 131 East 17th St., New York

CHARLES E. CLEMENS

ORGAN RECITAL

106 Euclid Avenue,

Cleveland, O

Mr. and Mrs. Edmund Severn VOICE, VIOLIN, PIANO

Studio, 131 West 56th St.

Phone 2503 Columbus

MANHATTAN OPERA PERFORMANCES.

"Fra Diavolo," March 13.

"Fra Diavolo," at the Manhattan last Wednesday evening, was the best performance of that sparkling and tuneful opera which New York has ever enjoyed. A packed house testified to the drawing power of the favorite old work and the brilliant cast chosen to interpret it. Headed by the peerless Bonci, who was in ravishing vocal form, the singers surpassed themselves in the music and spirited comedy action of the piece, and roused the audience to veritable storms of enthusiasm. Arimondi, Gilibert and Venturini were sharers with Bonci in the most demonstrative applause tributes. Pinkert, too, gave an excellent account of herself and had one or two ovations specifically her own. Under Campanini's masterful guidance the choral and orchestral features of the evening were as flawless and effective as ever.

"L'Elisir d'Amore," March 15.

There is no opera house in the world better suited acoustically than the Manhattan, to operas of the "L'Elisir d'Amore" kind, and the performance last Friday was a model one in every respect. The dainty comedy of the story was brought out with the utmost unction and finish, and the multi-colored musical weave of Donizetti's score was spun out with almost inconceivable vivacity and precision by Campanini and his matchless orchestra. Bonci's "Uni furtiva lacrima" brought down the house, and the excited audience almost fought for an encore. Gilibert's powers as a comic actor are epical, and he aroused roars of laughter with his irresistibly funny antics. Others who contributed a worthy share to the fine ensemble were Pinkert and Seveilhac.

The Two Lhévinnes Play.

On Thursday afternoon, March 14, Josef Lhévinne and Mrs. Lhévinne gave a concert at Carnegie Hall, which proved to be a source of much musical joy and incited a very large audience to frequent and prolonged applause of the most appreciative kind.

The head of the house of Lhévinne opened proceedings with several solo numbers, played in the style that has made his performances so popular here in the past. Schumann's "Etudes Symphoniques," Chopin's A flat polonaise, F major ballade and F minor nocturne, a Paganini-Liszt etude, a Schubert-Liszt "Soirée de Vienne," two Rubinstein numbers and Balakireff's "Islamey" fantasia—each and every one of these representative compositions revealed the player's best traits, which, summed up, are crisp and accurate finger technic, resilient wrists, clear

tone of excellent carrying power, great taste in interpretation, and unimpeachable musicianship.

The ensemble number in which the artist pair appeared together was Arensky's first suite for piano, a melodious and very effective work, and so well did its performance please the listeners that they recalled the Lhévinnes again and again, until the couple found it impossible to escape an encore, which was then graciously given. Madame Lhévinne revealed a brilliant technical equipment and a tone of luscious singing quality. It would be a pity were she not to be heard in recital here before her stay in this country ends. The concert, by the way, marked Lhévinne's seventy-fifth American appearance this winter. In all, he is booked for 105 concerts before he ends his present tour in the United States.

Schumann-Heink and Marie Hall in Montreal.

MONTREAL, March 14, 1907.

Schumann-Heink, the famous contralto, assisted by Josephine Hartmann, pianist, gave a song recital in the Monument National on Monday evening last before one of the largest audiences that has assembled this season. The program follows:

Arie, from the Opera Mitrane.....Rossi
Du Bist Die Ruh.....Schubert
Wohin.....Schubert
Der Wanderer.....Schubert

Mme. Schumann-Heink.

Etude, in E major.....Chopin
Spinning Song.....Wagner-Liszt
Miss Hartmann.

Heimweh.....Hugo Wolf
Drei Zigeuner.....Liszt
Widmung.....Schumann
Sapphische Ode.....Brahms
Six Hungarian Gypsy Songs (Cycle).....Brahms

Mme. Schumann-Heink.

Caprice Espagnole.....Moszkowski
Miss Hartmann.

Prison Scene, from The Prophet.....Meyerbeer
Mme. Schumann-Heink.

Madame Schumann-Heink's voice never sounded more crystalline, more ethereal than it did on that occasion, and her vocalization through the entire evening was indeed a rare exhibition. She was called out about a dozen times, responded with two encores, and was presented with two bouquets. Miss Hartmann pleased the audience with her solos, and likewise had to respond with an encore, while her accompaniment was most satisfactory.



Marie Hall was the magnet that drew a crowded house

at the last Symphony concert on Friday last. Miss Hall is a favorite here. She gave an artistic and fascinating performance of the andante and finale from the Mendelssohn concerto, accompanied by the orchestra. Miss Hall played for her second number the Bach "Chaconne" (unaccompanied), and distinguished herself gloriously. The audience insisted on an encore.

The attractions for the future are: Anton Hekking, on March 19; Gertrude Peppercorn, on March 25, and Josef Lhévinne, on April 2, all in Stanley Hall.

HARRY B. COHN.

C. H. Warford's Pupils.

Mary Händel, contralto, and Jeanette Tippet, soprano, pupils of Claude H. Warford, gave a song recital for the Sesame Club, of Newark, last Tuesday afternoon. It was one of the largest club functions of the season, representatives from every club in the city being present. Miss Tippet has been engaged to fill the soprano position of the quartet in the South Presbyterian Church in Morristown. Two of Mr. Warford's piano students, Miss Caskey and Fannie Day, have been re-engaged to teach in Bourbon College, Paris, Ky., and the Conservatory of Music, Dover, N. J., respectively.

Ethel Harding at the Granberry Piano School.

In our March 6 issue of THE MUSICAL COURIER there appeared an account of a recital by Ethel Harding at the Granberry Piano School, Carnegie Hall, on February 25. Miss Harding was mentioned as a pupil of George Folsom Granberry. This is a mistake. Ethel Harding is a pupil of Carl Faelten, of the Faelten Pianoforte School, Boston, who should be given credit for the remarkable success of this young pupil. Mr. Faelten is one of the greatest artists and teachers of this most remarkable system of instruction.

Schenck to Conduct Schubert Glee Club.

Elliott Schenck has been elected conductor of the Schubert Glee Club, of Jersey City. This is one of the oldest and best organizations in the country. A part of the scheme of the club is to inaugurate a series of symphony concerts under Mr. Schenck's direction. The first of these is to take place March 21, at which Mr. Schenck will have the entire New York Symphony Orchestra, of which for many years he was assistant conductor.



AMERICAN TOUR 1906-7

UNDER DIRECTION HENRY A. GRAY
1077 CONNORWELL BUILDING
PHILADELPHIA, PA.

1906

Mr. HENRY W. SAVAGE

1907

OFFERS HIS ENGLISH GRAND OPERA COMPANY
IN THE FIRST AMERICAN PRODUCTION

Of the SENSATIONAL
GRAND OPERA SUCCESS

MADAM BUTTERFLY

By GIACOMO PUCCINI, Composer of "La Bohème," "Tosca."
(Founded on the Works of John Luther Long and David Belasco.)

A Specially Engaged Grand Opera Company and Chorus.

Orchestra of 60

ISABEL HAUSER

**CONCERT
PIANIST**

Now Booking
SEASON 1906-7

Address: THE ANSONIA
New York

GRIENAU

THE VIENNA 'CELLO VIRTUOSO

Transcontinental Tour Begins Oct. 1, Including the Northwest Pacific Coast

FOR DATES ADDRESS PHONE 3277-79TH ST.

KARL GRIENAU, 1291 LEXINGTON AVENUE.

CONCERT TOUR 1906-1907

SEVERINO O. FRANK

THE EMINENT GERMAN PIANIST

For Dates and Terms,
Address
Room 311
Whitfield Building
E. E. PITTSBURG, PA.

MME.
JEANNE

JOMELLI

Operatic Soprano

Address

THE SCHUYLER

59 West 45th Street, New York



PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1787 and 1788 Madison Square

Cable Address: "Pegujar," New York



ESTABLISHED JANUARY, 1880

No. 1408

MARC A. BLUMENBERG - - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MARCH 20, 1907.

OFFICES AND REPRESENTATIVES.

LONDON—

In charge of the Editor-in-Chief.

Mrs. A. T. King, 35 Weymouth St., W., assistant.

The Editor-in-Chief can be addressed care of London or Paris.

PARIS—

J. F. Delma-Heide, 14 Rue Lincoln (Avenue des Champs Elysées).

Cable and telegraph address: "Delmaheide, Paris."

BERLIN—

Arthur M. Abell, Luitpold Strasse 24.

LEIPZIG—

Eugene E. Simpson, 27 Nürnberger Strasse.

DRESDEN—

Miss Anna Ingmann, Frankfurterstrasse 20.

Mrs. E. Potter-Frissell, Nürnberger Strasse 84.

VIENNA—

M. Marvin Grodzinski, Kochgasse 9.

THE HAGUE—

Dr. J. de Jong, office of Het Vaderland.

MILAN—

Signora Romoldi-Pattison, 14 Via Pietro Verri.

CANADIAN DEPARTMENT—

Miss May Hamilton, 86 Glen Road, Rosedale, Toronto.

CHICAGO—

Mrs. A. G. Kaesmann, 825 Orchestra Building.

BOSTON—

Miss Wylma Blanche Hudson, Hotel Nottingham.

SAN FRANCISCO AND LOS ANGELES—

Alfred Metzger, 845 Blanchard Hall Building.

WASHINGTON, D. C., AND BALTIMORE—

Miss Fannie Edgar Thomas, care E. F. Droop & Sons, 925 Pennsylvania Avenue, N. W.

CINCINNATI—

J. A. Homan, John Church Building, Fourth and Elm Streets.

ST. LOUIS—

Robert Patterson Strine, Suite 5, The Odéon.

PHILADELPHIA—

Mrs. Lillian B. Fitz-Maurice, Fuller Building, 10 South Eighteenth Street.

BUFFALO—

Virginia Keene, Hotel Cheltenham, Franklin Street.

COLUMBUS—

Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—

Wilson G. Smith, 719 The Arcade.

THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

BELGIUM—

BRUSSELS: Messrs. De Chenve & Fils, 14 Galerie du Roi.

ENGLAND—

LONDON: F. Ratson, 82 Grosvenor Street, Bond Street, W.; May & Williams, 100 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Waterloo Loop Station, Euston, King's Cross, Paddington and Victoria Stations. LIVERPOOL: Wyman & Son, Lime Street Station.

NORWICH—Railway Bookstalls. BRISTOL—Railway Bookstalls. LEEDS—Midland Station. NEWCASTLE-ON-TYNE—Central Station. BRIGHTON—Railway Bookstalls. SHEFFIELD—Victoria and Midland Stations. BIRMINGHAM—Wyman & Son, London & N. W. Station. MANCHESTER—Central Station.

FRANCE—

PARIS: Shakespeare Library, 75 Champ Elysée; Gallian, 224 Rue de Rivoli; Brentano's, 87 Rue de l'Opéra; H. Gautier, 11 Rue Gailon; Librairie du Grand Hotel, Boulevard des Capucines; 8 Avenue Victor Hugo, and at all the Kiosks in Paris.

GERMANY—

BERLIN: Bote & Bock, 57 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 89; Georg Plotow, Kant Strasse 21; Nagel & Dursch, Metz Strasse 69.

FRANKFURT-ON-MAINE—Railway Bookstalls. MUNICH: Karl Schuler, 3 Maximilianstrasse (close to Four Seasons Hotel). Also at Jaffe, Brannenstrasse 54, opposite the Café Luitpold. Alfred Schmid, 84 Theaterstrasse. Otto Halbreiter, Promenade Platz 18. Richard Seiling, Diener Strasse 16.

LEIPZIG: Ernest S. Ranner, Gottshard Str., 11a, in the Central Theatre Building. Franz Jost, of Peters Strasse; C. A. Klemm, Newmarket.

DRESDEN: H. H. Bock, Pragerstrasse 12; F. Ried, Roßstrasse. COLOGNE—Schmitzsch, Buchhandlung, Railway Bookstalls.

HOLLAND—

AMSTERDAM: Willem Stumpff, Jr., Muntshandel-Spuit 1.

ITALY—

MILAN: Carich & Janichon, Corso Vittorio Emanuele 22. ROME: Sandron, Via Alessandro Manzoni 7. BALDINI, Castoldi & Cia., Galleria Vittorio Emanuele 17 and 80. FLORENCE: Brizzi & Niccolai, Via de' Cerretani 12.

SWITZERLAND—

GENEVA: A. Henn, 6 Boulevard du Théâtre.

EGYPT—

CAIRO: News-stands.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

United States	\$3.00
Great Britain	£1 5s.
France	31.25 fr.
Germany	35 m.
Austria	150.
Italy	31.25 fr.
Russia	12 r.

Entered at the New York PostOffice as Second Class Matter.

SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

Rates for Advertising on Application

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

ONLY 235 days to the opening of the 1907-8 musical season!

OUR dailies frequently refer to this town as being "opera mad." Mad that it has so much opera?

THE first harbinger of spring is here. An opera singer was seen converting dollars into francs at an exchange office on Broadway.

A real music center is a place where music is not only talked about in hot words, but is also supported with cold cash. Chicago seems to be such a spot. "Standing Room Only" was the slogan at all the Chicago Orchestra concerts this season, and the Boston Symphony Orchestra, when it visited the great city by the lake some weeks ago, had as liberal support as the home organization, which is saying much for a community as intensely clannish and locally patriotic as Chicago. The Gabrilowitsch, Lhévinne, Bloomfield-Zeissler and Rosenthal concerts there all had surprising receipts, and Macmillen took in \$1,085 at his third recital. When Boston and New York air their musical pretensions, Chicago merely smiles.

THE Hammerstein plans for next season at the Manhattan are taking rapid shape and point to many important doings at that remarkable house. German opera will be added to the repertory, and some of the singers secured for that phase of the Manhattan's activity are Schumann-Heink, Nordica and (if a hint dropped by Hammerstein may be regarded as a prophecy) Olive Fremstad. Dalmores, the Frenchman, is said to sing with equal facility in German, and he will alternate with one or two other famous tenors to be secured from the Fatherland this summer. Cosima Wagner is in constant communication with Hammerstein and will act as his intermediary wherever negotiations with German singers are concerned. The distinguished lady has been invited to visit this country and superintend the Wagner productions at the Manhattan, and it is highly probable that she will come. That would stamp the Hammerstein Wagner performances with ineradicable prestige, and make them the only "official" versions in America. Thus will the "La Bohème" tactics of the Metropolitan be used by Hammerstein for the advantage of the very institution which they were intended to harm. If Puccini's visit made "La Bohème" official at the Metropolitan, then, by the same reasoning, Madame Cosima's presence here will make Wagner official at the Manhattan. Among the new opera comique novelties to be produced at the Manhattan next season are "Louise," "Pelléas et Mélisande," "Aphrodite" and "La Reine Fiammette." To the list of other artists engaged and announced in THE MUSICAL COURIER at the time, the name of Calvé must now be added. She will sing this spring in "Faust," "Carmen," "La Navarraise" and "Cavalleria Rusticana," and is scheduled to make debuts at the Manhattan next season in several roles which she has not before sung on any other stage.

FRITZ SCHEEL has passed away in Philadelphia, and he will be mourned by a large circle of friends and by the thousands of concertgoers in Philadelphia who had learned to look upon him in the light of their musical guide and philosopher. He was a tireless worker in the cause of art, and his ideals were of the highest, so that, through his efforts, Philadelphia heard the best of the old and the new orchestral music during the tenure of his conductorship. He was an ardent champion of Liszt, Berlioz, Strauss and, in fact, all the "program" composers, but he yielded to no one in his admiration for Beethoven, Mozart and Haydn. The Romantic composers were also cherished by Scheel, and he more than once revealed a decided leaning toward Tchaikowsky and the rest of the modern Russian school. It will be seen from these citations that in fact Scheel was a man of the broadest possible musical sympathies, and his eclecticism was reflected in his readings. As a conductor he had no mannerisms and absolutely nothing of the personality usually associated with "prima donna" wielders of the baton. He was straightforward, sincere and always impressively in earnest. His first concert in New York with the (at that time) practically unknown Philadelphia Orchestra will not so soon be forgotten here by those who were in the audience on that evening. Scheel's men played with a vim and vigor and thoroughness which astounded local music lovers, and he conquered the metropolitan press and public without one dissenting voice. Those who knew Scheel off the stage loved the man for his cheery good nature, his unaffectedness and democracy, his unwavering sense of duty, and his fine and whole souled understanding of his fellow men. In the untimely death of Fritz Scheel the musical world has sustained a grievous loss.

HOW THINGS LOOK FROM LONDON.

BY THE EDITOR.

LONDON, March 5, 1907.

Judging from the comments of the London press on the recent appearance of Leopold Godowsky in this city, there is no question as to the profound impression he again created upon the whole critical faculty of the city, which is unanimous in according to him an exceptional position, and it must be assumed as confirmed that he is considered here one of the very greatest pianists that has ever played in London, ranking with the virtuosi such as Liszt and Rubinstein. And, no doubt, this is due in part to the acknowledged eminence of Godowsky as a master in music who is not only a wizard at the keyboard from the technical viewpoint, but also a musician versed in the subtleties of the art theoretically far beyond what is considered the usual requisite.

It is exactly this eminence in the world of music that gives to Godowsky performances a special force and a serious aspect compelling attention. There is always a possibility in his interpretations of upsetting standard values either by appreciating them or illustrating in new lights their true and actual sense. In the finish of demonstration new meanings are discovered, and particularly is this the case in works that are the products of specializing creators who are bent upon developing to the limit a personal tendency. This will be better appreciated when attention is directed to the program Godowsky played, which was as follows:

PROGRAM.

- Sonata, A flat major, op. 39.....Weber
(Henselt Edition.)
- (a) Menuet, E flat major.....Schobert (1730-1768)
(b) Menuet, G minor.....Rameau (1683-1764)
(c) Pastorale (Angelus).....Corelli (1653-1713)
(d) Gigue, E minor.....Loeilly (1660-1728)
Free elaboration by Leopold Godowsky.
- (a) Allegro de Concert, op. 46.....Chopin
(b) Nocturne, E major, op. 62.....Chopin
(c) Ballade, F minor, op. 52.....Chopin
(d) Tarantelle, A flat major.....Chopin
Carnaval, op. 9.....R. Schumann

There is a classical grandeur in this scheme that appeals forcibly to the best musical instincts. The seventeenth, eighteenth, nineteenth and twentieth centuries are passed in review, the elaborations of Godowsky being the modern application to the ancient form, and this is in itself a lesson of such importance as to call for further comment. Piano recital programs have during the past few years become very nearly stereotyped, even when they did not represent constant repetitions of the same numbers, from the mere fact that they represented constant repetitions of the same schools and types. First Bach, then a Beethoven sonata or variation, then an old toccata or a curiosity of some kind to make the necessary contrast to the approaching Chopin; then a few other numbers and a Liszt rhapsody to close. With modifications here and there and the introduction of Brahms at times, these programs became the fixed, standard characteristics of a piano recital. Naturally, neither Schumann nor Schubert could be neglected, but the construction of the piano recitals ran on this fixed line.

Chopin must reign in a piano recital. He is the *deus ex machina* of the whole piano operation. Remove Chopin, and with all due respect to all others, and with due reverence to them, the piano recital would soon become innocuous. Godowsky, however, builds around Chopin, who is also his nucleus, a new and absorbingly interesting frame of works that give the recital, in place of its fixed type or its rigid chronological lines, a different color and a texture the character of which attracts at once the student, the critic and the artist.

Naturally it requires a player of the power, the authority and the breadth of delivery, such as Godowsky is, to give the intent of such a program, and when he does so—when he comes to London or to any center—the whole musical life vibrates with expectancy and subsequently with the spell of his performance. Small physically, as were Kant, Humboldt, Giordano and many

other great ones, Godowsky is a giant at the piano, and he does his playing without that fatal waste of energy of which George Bernard Shaw speaks in one of his novels. Every stroke counts, because Godowsky has the ease and control of the technical feature, which to him is merely the means to the end—that being the chief aim of his technic—and for this artistic and soulful reason his technic is not discussed. It is accepted as a matter of course; it is a part of the system by means of which what he utters is said. Why speak of technic when one discusses Godowsky? Why speak of technic when one discusses what Liszt or Rubinstein did? It was a matter self understood.

The tiresome technical review of his performance is therefore also out of place. Certainly Godowsky played with the authority of a master every work on the program, and certainly to him each work was better and more intimately known than to the reviewers, and they must have felt so, for they also devote their attention to generalizations of his performances and to the impression he created, which was indeed profound and lasting. It was a recital of an elevated tone that has had a remarkable effect upon an audience which was overcome and spellbound by the artist's extraordinary achievement.

Notice.

The following notice has just been mailed to the leading musical individuals and institutions of London:

35, WEYMOUTH STREET,
LONDON, W.

6th March, 1907.

Dear Sir or Madam,

We think it right to notify you that Mr. M. Chester, who for some years past has represented "The New York Musical Courier" in this Country, is no longer associated with that paper, and has ceased to represent it.

Mrs. King, of the above address, is authorized to collect any sums due to the paper, and you are requested especially to note that all tickets for Concerts, Recitals, and so forth should, in future, be sent to her at 35, Weymouth Street, W., and not to the Hotel Cecil as heretofore.

Yours faithfully,

"The New York Musical Courier,"

per MARC A. BLUMENBERG,
Editor-in-Chief.

Personals.

The Paris office reports that a rumor is current to the effect that at the conclusion of this season Chevillard will end his arrangement under which he has been conducting the Lamoureux concerts, and that the new conductor will emanate from the orchestra, which is a co-operative body.

Landon Ronald had a cable offer from America a few days ago for an important four weeks' engagement, but it would have necessitated the abandonment of a large number of engagements here and the direction of the Birmingham Symphony concerts, all of which compelled him to decline the offer.

Richard Buhlig, who is to concertize next season in America, will play the Steinway piano. Pachmann will leave for America in June; he is, as is known, to play the Baldwin. Harold Bauer, who is to play here next Monday, under Richter's direction, the Tchaikowsky concerto in B flat minor and Liszt's "Todtentanz," is to play the Mason & Hamlin piano next season. Paderewski, who played at Brighton night before last, is to play the Weber in America next season. Schelling is to play

the Steinway in America next season. It will again be a great piano season, and it will again prove the alliance between the virtuoso and the piano house. Besides the above a number of other virtuosi will play the great grands such as Knabe, Everett, Wissner and others not in the foregoing list.

"Parsifal" and "Salome."

Quoting from today's Telegraph, which is usually well informed, and this time officially I submit the following:

Our Vienna correspondent writes: Hans Richter, in a letter from England to his friends here, positively contradicts the report that he intends going to America. Dr. Richter in this letter, which he expressly desires to be made public, dwells with bitterness upon the fact that "Parsifal" has been produced in America without the permission of the family of Richard Wagner, while the representation there of "Salome" has been forbidden. He remarks: "Strange to say, the 'Parsifal Pearl' has been laid before the sensation loving opera frequenters in America without the least embarrassment being evidenced; but when it comes to the performance of a passionate theatrical play, this is prohibited, and for reasons which do not appear to us valid. Quite as pious as the Americans are the inhabitants of Breslau, Cologne, Mayence, Milan, Turin, and other places where 'Salome' has been performed without question." Dr. Richter continues: "No, my worthy colleagues in art, to America I shall not venture. My principles, my views of artistic honor and artistic duty, are of too old a date to be changed for all the dollars of the New World. But everywhere in the Old World where good music is valued I will gladly go."

How often has this paper remarked that the "Parsifal" outrage will never be forgotten! How often has this paper called attention to the continued existence of the law and order of the universe that resents acts of such a nature, whether committed in the zone of mere physical offenses or in the more significant zone of spiritual or ethical offenses! Here it is again.

"Parsifal" was produced like "Salome," merely and purely as a money making scheme, because opera cannot exist unless the financial result can be assured. To assure it, such sensations as "Parsifal" and "Salome" were necessarily introduced, "Salome" under a business arrangement with that eminent financier, Mr. Richard Strauss, and "Parsifal" against the protests of the owners and heirs, who were helpless under the law, and who could not succeed in impressing upon the American public that it should not patronize a work presented for patronage under such forbidding circumstances. The outrage was committed, and "Parsifal" brought hundreds of thousands to the Opera, but it gave the United States such a black eye as all the railroad steals and the swindling propositions of watered corporations could not give in a century. Why? Because ideals of national honor were shattered in the "Parsifal" case. We are considered below par! See what Richter says—Richter, a man who has never had an anti-American prejudice! He merely reflects the general opinion and that is the true opinion.

The hypocrisy of all this is nauseating—accepting "Parsifal," to which we had no rights, and rejecting "Salome" on the plea that it is immoral! How utterly absurd. We steal "Parsifal" and rush to fill the house over and over again, never blushing at ourselves, and when "Salome" dances or kisses a decapitated head, a mere symbolism, we, who stole "Parsifal," express our moral indignation at such a trifle as a suggestive dance. And then we expect the respect of Europe or of those Americans who joined THE MUSICAL COURIER's protest at the time. And let me say that it will be found that those people who defended the "Parsifal" infamy were the very ones who were shocked at "Salome," and naturally, because the hypocrite must exhibit himself, that being part of the character; the chance for illustrating a sanctimonious tendency is never overlooked by those who belong to that ilk. That

very tendency is our weak spot in America. Going to church on Sunday after having filled on Saturday a corporation's stock with a few worthless millions to be unloaded on the ignorant or innocent on Monday, is just as logical and consequential as supporting a "Parsifal" steal in 1903 and protesting against "Salome" in 1907. What a pack of hypocrites we have nourished in America! And do they actually believe that the intelligent world of Europe and our own outspoken people at home ever overlook these things? Well, Hans Richter has shown that there is no such thing as forgiveness for national offenses. "Parsifal" will rest as a blot upon us for years to come, and that blot surely cannot be erased by appearing to be shocked at "Salome."

BLUMENBERG.

FRITZ KREISLER COMING.

The definite announcement that Fritz Kreisler has signed a contract with Henry Wolfsohn for a tour through the United States next season has created widespread interest in musical circles and given anticipatory joy to scores of violinists and students of the violin. As the present season, to a large extent, has been monopolized by pianists, it is likely that the season of 1907-8 will be significant principally on account of the presence in this country of the violinist who, by common consent, has no superior living.

Fritz Kreisler will again come to America to illustrate the beautiful art of violin playing. This Austrian master, who has been climbing higher and higher year by year, has reached the loftiest promontory of violinistic altitudes. If no other celebrity should come to the United States next year, the season would not lack in brilliancy. Four times already has Kreisler visited this country; therefore, he is not a novus homo to American music lovers. As a boy, he toured through this country and was exploited as a prodigy. Many concertgoers who heard him then remember his astonishing precocity and boyish virtuosity. They, however, have a fresher recollection of his later tours, when, grown to the stature of a full fledged artist, he gave the most impressive performances which were heard here since Vieuxtemps made his last visit to this country.

When he was here on his last tour two seasons ago, Kreisler made a very great stir in musical circles and aroused violinists and admirers of the violin as they never had been aroused before. Two years ago, when Kreisler played in Carnegie Hall with the New York Symphony Orchestra, he essayed a task which few violinists would dare to undertake. He played in their entirety the Brahms concerto, the Beethoven concerto and Tartini's "Devil's Trill" sonata. His brilliant, profound and scholarly interpretation of these master works evoked the highest praise of all who were capable of criticising his playing.

In describing the powers of Kreisler and analyzing his art and comparing his style and ability with those of the few pre-eminent violinists of the day, superlatives are inevitable. A virtuoso in the best sense of the word, Kreisler is the impassioned poet of the violin; yet is he a well poised artist, who can display the highest virtuosity or exercise that repressive power which is rare even among the greatest violin masters. His dexterous bowing, the flexibility and strength of his wrists, the certainty and fleetness of his fingering, his severely classic style, unexceptionable taste, and, best of all, his flawless purity of intonation, as well as his finish and finesse, scholarly and sympathetic reading, constitute his artistic equipment. Kreisler's conception and execution of such works as the concertos of Brahms, Beethoven, Tchaikowsky, Spohr, Viotti, Saint-Saëns, Bach, Mozart and others have stamped upon them his transcendent ability. More than any other violinist now living Kreisler is, perhaps, the most eclectic. In his style are fused the best that there is in all the schools of violin playing. Many of his admirers assert that Kreisler is the legitimate successor

of Joachim. Persons who are qualified to pass an intelligent judgment declare that Kreisler has made astonishing advance within the past two years; that since he was last in New York his development in certain phases of his art has been most noticeable.

Devotees of the violin are indebted to Kreisler for resuscitating many quaint and beautiful works of the earliest writers for the violin. The compositions of Corelli, Tartini, Locatelli, Pugnani, Vericini and their successors have been played by Kreisler in his recitals, and they never fail to impress his hearers deeply.

Mr. Wolfsohn says that the forthcoming tour of Kreisler already has aroused unusual interest, and the indications thus far ahead are that it will prove the greatest tour Kreisler has ever made in the United States.

ROSENTHAL and his stock of trained thirds are traveling in the Far West and creating a furore wherever they show.

THE Metropolitan will close next week and at about the same time "Barnum & Bailey's Greatest Show on Earth" is to come to town. Thus New York is never without its circus.

IN spite of the know-it-all biographies published on every side in connection with the death of Maurice Grau, THE MUSICAL COURIER is the only newspaper which remembered that he headed the Covent Garden Opera for two seasons, and that he was started on his larger managerial career by the elder Steinway, who made the Rubinstein-Wieniawski tour possible.

JOSEF HOFMANN, who has just finished a triumphal series of concerts in Russia, where he occupies the position as a popular piano virtuoso formerly held in that country by Anton Rubinstein, will start his tour in the United States late next October, and expects to visit every city of importance in the Union and Canada. The Steinway piano will be the instrumental medium through which Hofmann is to make his musical proclamations to our public.

ELGAR's visit to the United States is well timed, for he comes to "study conditions," as he told an interviewer. Let him note particularly the condition of our uncleaned streets. If that points no moral and suggests no material for Peyton lectures at Birmingham (or is it Manchester?), Sir Edward should study carefully the condition of the Brooklyn Bridge at crush hours, the system of police grafting, boodling in the Board of Aldermen, smash-ups on our railroads, the doings of our predatory corporations, and the gentle activities of wire tappers, Wall street pirates, bank fund jugglers, insurance vampires, coal, lumber, oil and steel barons, tax dodgers and—but that is enough to keep Sir Edward busy for a while.

MUSICAL anniversaries for the last week in March: Franz Bendel, born in Schönlinde, in 1833; Giovanni Battista Viotti, born in Fontanetto di Po, in 1735; Wilhelm Taubert, born in Berlin, in 1811; 24, Maria Felicita Malibran, born in Paris, in 1808; Julius Alsleben, born in Berlin, in 1832; 25, François Joseph Fetis, born in Mons, Belgium, in 1784; 26, Ludwig van Beethoven, died in Vienna, in 1827; Mathilde Marchesi, born at Frankfort-on-the-Main, in 1826; 27, Vincent d'Indy, born in Paris, in 1851; Edgar Tinel, born in Sinay, Belgium, in 1854; 26, Anton Seidl, died in New York City, in 1898; Antoine Edouard Baptista, born in Paris, in 1820; Theodore Hentschel, born in Schirgiswalde, Upper Lusatia, in 1830; 29, Johann Wilhelm Hassler, born in Erfurt, in 1747; 30, John Hawkins, born in London, in 1719; Bernhard E. Scholtz, born in Mayence, in 1835; 31, Franz Joseph Haydn, born in Rohrau, Austria, in 1732; Franz Abt, died at Wiesbaden, in 1885.

MAURICE GRAU DEAD.

(By Cable to THE MUSICAL COURIER.)

PARIS, March 14, 1907.

Maurice Grau died today of heart disease at his apartments here, No. 53 bis Rue Jouffroy. B.

The entire American musical world, and a portion of the European as well, received the sad news of Maurice Grau's death with genuine sorrow and with a sense of loss in many cases peculiarly personal. Grau was not only the foremost operatic manager of our time, but in addition to establishing successful business relations with the greatest artists of the period, he also won their friendship, and everybody who had ever been under Grau's management retained for him always a warm feeling of love and admiration. The man's personality was so engaging, his manner so genial, his disposition so magnetic and generous that during all his long career he made not a single serious enemy. To that fact may be attributed much of his success, for his singers and the public adored him, and the press of New York was ever willing to lend its strong voice in support of anything and everything undertaken by that prince of good fellows and impresarii, Maurice Grau. His own Opera directors treated him not as a paid employee or as a necessary commercial evil attached to the business end of the Opera, but as one of themselves, and he had easy access to the most exclusive clubs of the city and all of the fashionable mansions. Wherever Grau went, men were glad to see him, but in spite of his unequaled personal popularity and his world-wide fame, he retained always his modest demeanor and the unassuming bearing of a democratic American gentleman. Although risen from lowly sources—Grau was a libretto boy in his early days—he possessed innate good breeding and refinement, and never in his career was there about him the faintest vestige of the upstart or the noisy megalomaniac.

Modern grand opera, as we know it today in New York, is the sole invention and product of Maurice Grau. He "discovered" all the great singers who are most famous in America at the present time, and he was the managerial genius who realized New York's typical desire for "star" opera—typical, because of this city's mad lust for the "biggest, best and boundless" in every phase of metropolitan life. Grau introduced Jean de Reszké to this country, and when that tenor no longer cared to come, it was Grau again who engaged Caruso, and provided a satisfactory substitute for the great Jean. With his tried and established scheme for operatic organization and maintenance, and his perfect system of executive control, Grau left an easy path for his successor, and when the Caruso engagement is considered as well, the man who followed Grau at the Metropolitan came into what may truthfully be termed a sinecure. The proof of this argument lies in the fact that Grau's successor announced on his accession that he would "reform" opera, abolish "star" casts, and give "ensemble" opera of the kind known on the German stages. No one who follows musical history need be told here how the new impresario threw his schemes overboard precipitately after a short trial and reverted to the brilliant Grau methods, which now are established more firmly than ever at the Metropolitan. The present season of 1906-7 was only another reminder to emphasize the superlative managerial merits of Grau. How differently he would have fought the "opera war," and how differently he did fight the opera war of 1883-4 when with Nilsson and Sembrich he battled against the old Academy of Music with Patti and Gerster. Grau showed his fine mettle in that contest, for although his fight was for the time being a financial failure, it demonstrated his real quality, and gave the

Academy of Music what quickly proved to be its deathblow. From that time on the success of Grau, with only slight failures dotting it here and there, proved to be steady and sensational. There is only one manager today who in his methods and irresistible manner at all resembles Grau, and that one is Oscar Hammerstein. His success with the Manhattan is such a success as Grau made in his day with the then new Metropolitan.

Maurice Grau was born in Brünn, Austria, in 1849, and was brought to this country when five years old. Destined for the profession of law, after finishing a public school course and graduating from the College of the City of New York, Grau entered the Columbia Law School and later was employed for a while in the office of the noted lawyer-politician, Edward Lauterbach. The young man's uncle, Jacob Grau, was at that period a well known impresario, and it was through his sudden incapacitation, owing to a stroke of paralysis, that Maurice Grau unexpectedly found himself precipitated into the managerial business. He had learned its technic



MAURICE GRAU.

Photo Copyright by Aimé Dupont.

and its intricacies by working in his uncle's office during spare hours and vacation months, even performing such elementary services as selling librettos and taking tickets. Jacob Grau's mishap came to him at the moment when he had secured Wieniawski and Rubinstein for an American tour, and he offered his nephew the contracts, provided the latter could raise the necessary money. Where others would have refused or at least hesitated, Maurice Grau proved himself to be made of sterner stuff. He secured the late William Steinway's financial assistance, and at once the engagements of Jacob Grau passed into the hands of the new impresario.

In 1872 took place the memorable tour with Rubinstein and Wieniawski, which afterward led to a combination between Theodore Thomas and Maurice Grau, whereby the orchestra, with the two eminent soloists as the main attraction, gave concerts in the principal cities of the United States, creating a furore from ocean to ocean, and proving to be a big money success for its promoters.

Using this capital as a basis, with unceasing activity and unflinching courage, Grau spent the next few years in managing Salvini, organizing and presenting the Clara Louise Kellogg English Opera Company, securing Ristori for an extended dramatic

tour, and, in 1876, inaugurating a series of thirty orchestral concerts, with Offenbach, the opera bouffe composer, as director. The last named venture was Grau's first distinct failure, but his unconquerable determination recognized in ill luck only a spur to further zeal.

In 1879 he brought to this country the greatest French opera company which had ever been heard here up to that time. Paola Marie, Capoul and Angele were among the members. He took this aggregation all over the United States and South America, reaping one of the most gigantic financial successes known in the history of opera. Grau's "starring" of Aimée and Duplan, and particularly the sensational triumph of the former, still are vivid memories of musical old timers in New York.

When, in 1887, he became associated with Abbey and Schoeffel, Grau reached a decisive epoch in his career. Together, Abbey and Grau made musical history. Abbey was the visionary, Grau the worker of the combination. Under the management of the firm the following artists appeared: Henry Irving, Ellen Terry, Sarah Bernhardt, Adelina Patti, Mary Anderson, Etelka Gerster, Lily Langtry, Christine Nilsson, Coquelin, Jane Hading, Josef Hofmann, d'Albert, Sarasate, Réjane and Mounet-Sully.

In 1891, Abbey, Schoeffel and Grau were chosen to manage the Metropolitan and opened the season with a company of which some of the members were Eames, Lilli Lehmann, Nordica, Scalchi, the de Reszkés, Albani, Lassalle and Van Zandt. In 1892 there was no opera, owing to the fire which almost destroyed the house, but in 1893 the regime was resumed. While the firm made money at the Metropolitan, they lost on outside ventures, and finally were forced to make an assignment. After Abbey's death, the Maurice Grau Opera Company was organized in 1897, with the man after whom the enterprise was named as president and managing director. Thenceforward failure was no part of Grau's experiences until his health failed him in 1903 and he was compelled to resign his position and seek rest and medical treatment abroad. He went to Croissy, near Paris, where he made his home together with his wife and daughter.

The failure of Abbey, Schoeffel and Grau proved that there were many who appreciated Grau's personal achievement during the ten years of his affiliation with the great managerial organization. The world of sympathy and encouragement extended him reached its culmination when Sir Augustus Harris died in London, and Grau was elected his successor as director of the Covent Garden Opera.

Grau's extraordinarily successful management of the two seasons abroad, 1897 and 1898, has not yet been forgotten in the English capital. As one of the eloquent mementoes of his triumph in London, Grau treasured a large photograph of Queen Victoria, beautifully framed and inscribed with the royal autograph, presented to him on the occasion of his being received as a guest by the Queen at Windsor Castle.

Among other artists and enterprises Grau managed at various times during his career were Judic, Theo, the Coralie-Geoffroy Opera Bouffe Company, the Emily Soldene English Opera Bouffe, the Lyceum Theater (now known as the Fourteenth Street Theater), Melba, Calvé, Suzanne Adams, Plançon, Maurel, Alvarez, Ancona, Sigrid Arnoldson, Bispham, Bréval, Burgstaller, Giuseppe Campanari, Kirkby-Lunn, Saleza, Scotti, Van Dyk, Van Rooy, and Schumann-Heink, Sembrich, Nordica and Tamagno.

In 1899 Grau was made a Knight of the Legion of Honor by the French Government, and the cross was conferred on him by M. Delcassé, the Minister of Foreign Affairs.

George G. Haven, president of the Metropolitan Opera and Real Estate Company, sent the following cablegram to Mrs. Grau on receipt of the news of her husband's death: "The directors of the

Metropolitan Opera and Real Estate Company hear with extreme regret of the death of your beloved husband. Appreciating his talent, kindness and uniform courtesy, they tender you and your daughter sincere sympathy." Cablegrams were also sent by the leading opera artists now in this country.

Not the least noteworthy achievement of Maurice Grau's career was when he acknowledged frankly just before his retirement that grand opera is a business and has to be run like one. He was no hypocrite and never pretended.

ANNOUNCEMENT was made last week of two extra concerts by the Philharmonic Society at Carnegie Hall on April 5 and 6, with Lhévinne as soloist, and a program consisting of Tchaikowsky's "Pathétique" symphony, Rubinstein's E flat piano concerto and the "Tannhäuser" overture.

NOTICE TO ARTISTS.

Musical people in Europe who are approached by American traveling agents with the suggestion or request for money to exploit them in America in advance of their appearance in concert, or otherwise, are advised to enter into such agreement only when the agent is willing to or capable of giving them as security the endorsement of a European or American bank or banking house. No doubt the traveling agents will be most willing to do this, as they are always sure of the success of the musicians or singers from whom they demand the money in advance, for otherwise they would not approach them with the proposition for America. Whenever these agents, therefore, are ready to go to the bank or banking house and get it to guarantee the amount, the musician, singer or instrumentalist or composer can safely pay them the sum demanded for American exploitation. The guarantee of the bank is recommended merely as an ordinary business proposition, for otherwise the agents might claim that the money paid was insufficient and some more must be paid before the artist can go to America. Therefore, to make sure that you are going, secure the guarantee of the bank before you pay any money to the agents.

Carl Celebrates Another Anniversary.

Monday, March 18, William C. Carl, closed another chapter in his successful career. In the evening of that day he gave an organ concert at the "Old First" Presbyterian Church, to commemorate his fifteenth anniversary as organist and choirmaster of this historic temple of worship. The assisting soloists, Adele Laeis Baldwin, contralto, and Hans Kronold, cellist, united with Mr. Carl in presenting a program which included several jubilee numbers. The Rev. Dr. Howard Duffield, the minister of the church, made an appropriate address, in which the speaker paid a hearty tribute to Mr. Carl's ability, fidelity and musicianship. The celebration occurring on the eve of press day, a review of the festivities must be reserved for the next issue of THE MUSICAL COURIER. Monday evening, March 25, Mr. Carl will give the second in the Lenten series of recitals, with Louise Ormsby, soprano, and Edwin Wilson, baritone, as the assisting soloists. By general request Mr. Carl will play the "Good Friday" music, by Baron de la Tombelle. The closing recital will take place on Easter Monday, April 1, with an elaborate Easter program. The recital Monday night of this week was the one hundred and twenty-first that Mr. Carl has given in this church.

Good Artists Heard at the Bowery Mission.

Mary Hissem de Moss, soprano; Susan S. Boice, soprano; Grace Demarest, contralto; Robert Craig Campbell, tenor; Porter F. At Lee, baritone, and Arthur Bergh, violinist, united in an excellent program on March 12, at the Bowery Mission. The accompaniments were played by Grace Upington and Susan S. Boice. The song cycle, "In a Persian Garden," was sung as the first half of the program by Miss Boice, Miss Demarest, Mr. Campbell and Mr. At Lee. The second half was devoted to English songs and was all delightfully sung. This concert being of a philanthropic nature, requires no further criticism.

Women's Philharmonic Concert.

Mrs. Henry Smock-Boice will have charge of the concert to be given Saturday evening, March 23, by the Women's Philharmonic Society, at the studios of Miss Newman, 21 West Forty-second street. Marion Kinsley, soprano; Grace Demarest, contralto, and Evangeline Close, pianist, will contribute the program.

HAMMERSTEIN ENGAGES JOMELLI.

Oscar Hammerstein has secured under a three years' contract Jeanne Jomelli, the distinguished dramatic soprano, who will sing in French, Italian and German operas in the Manhattan Opera House. In connection with this engagement it is announced that Manager Higgins, of the Covent Garden Theater, London, has also secured Mme. Jomelli for the next three years. Immediately upon the completion of her New York engagements she will enter upon her opera work in London.

This action on the part of Mr. Hammerstein is directly in line with the enterprise which has marked his career. He seems bent upon controlling all the great singers, and the addition of Mme. Jomelli to his list of prime donne is simply carrying out this policy of acquisition.

Jeanne Jomelli is a native of Amsterdam, Holland. Her first teacher was Messchaert, one of the leading voice placers in Holland. Later she spent several years with the eminent teacher, Stockhausen. Afterward she resided for several years in Paris and derived great benefit from the instruction and advice of Massenet. Later she pursued a finishing course with Jacques and Hartog. Thus it appears that this singer was most fortunate in her teachers, having been instructed by some of the most eminent singing masters in Europe.

After entering upon her career as a public singer, Mme. Jomelli quickly won fame. She sang in all the principal cities of Europe, and made a most favorable impression upon every audience she faced. The tributes which were paid to her singing and her voice by some of the most distinguished European music critics would fill a volume.



MADAME JOMELLI.

Photo copyright by Aimé Dupont.

Mme. Jomelli possesses a remarkable voice, which has been cultivated to a point beyond which it is impossible to go. She has pronounced histrionic talent, and many of those who have commented upon her work have declared that her acting is as effective as her singing.

Mme. Jomelli's destiny is to shine as one of the fixed stars in the opera firmament. She is au fait in such parts as Elizabeth, in "Tannhäuser," and Elsa, in "Lohengrin," not to mention the more exacting and imposing roles of Isolde and Brünnhilde. Mme. Jomelli, however, does not shine less resplendently when singing in the classic and romantic operas. As Elvira, in "Don Giovanni," and Marguerite, in "Faust," she has achieved some of her most notable triumphs. This singer's appearance is striking, her stage presence is impressive, her acting is effective, her voice noble, and her art-unexceptionable. Is it any wonder that she has so rapidly gained recognition in grand opera? And yet her career has hardly begun.

Oscar Hammerstein, who rarely is at fault in the selection of his stars, certainly has made no mistake in this instance. In securing this prima donna he has displayed both enterprise and sagacity. It will be a pleasure to watch Jomelli's career in grand opera in New York and London.

Hallet Gilberte's Musicals.

Mr. and Mrs. Hallet Gilberte held the second of their afternoon musicales at the Hotel Flanders last week. Several new compositions, and some old ones, from the pen of the host, were presented. Among them were these:

"Scene de Ballet," instrumental, and eight songs—"My Heart's in the Highlands," "Love's Star," "Night," "The Land of Nod," "In Arcady," "The Raindrop" (words by Madame Gilberte), "Birds" and "A Prayer." Soprano numbers were sung by Clara E. Marden, the composer playing the accompaniments and himself singing several tenor numbers. Among those present were: Rosa Linde, Madame Pappenheim, Francesca di Marie Palmer, Baroness de Bazus, Madame Lubranska-Robins, Madame Cappiani, Madame Paillard, Anna Granger-Dow, Janet Halstead, Isabel Lathrop, Amelia Norton, Mrs. Hurd, Cavalier Luigi Costantino, Signor Pierro Tozzi, Mr. and Mrs. Edmund Breese, G. W. Meacham, Mr. and Mrs. G. E. Cook, Theodore Gordone, Albert Latscher, Wadsworth Harris, Anthony Envers, Edward Brigham, Mrs. D. W. Comstock.

Another Violin Prodigy.

Richard Burgin, a fourteen year old violinist, made his debut Saturday night in Mendelssohn Hall, and fully justified the claims made for him by Hjalmar von Dameck, his teacher.

Young Burgin essayed an ambitious task, playing compositions which tax mature violinists, and yet it did not appear that he overtaxed his powers. The program he gave was this: Concerto in D minor, op. 31, Vieuxtemps; duet for violins, in D minor, op. 39, Spohr; rondo capriccioso, Saint-Saëns; concerto in D minor, op. 22, Wieniawski; sonata in E major, Bach; "Gypsy Melodies," Sarasate.

These exacting pieces enabled the boy to reveal his talents and to show the excellence of his method. That he had been most conscientiously taught and had benefited by the instruction received was obvious. Young Burgin is very far advanced for one of his age. He has acquired a remarkable technic. Perhaps his greatest virtue is his pure intonation; his aural faults are very rare. It will be interesting to watch the further development of this genuine prodigy.

Hekking in Joint Recital.

Anton Hekking, the Dutch cellist, and Josephine Swickard, soprano, will give a joint recital at Mendelssohn Hall, Saturday evening, March 23. The program will be:

Andante	Kauffmann
Mr. Hekking.	
Deh, vieni, non tardar	Mozart
Aria, La perle du Bresil	David
Miss Swickard.	
Intermezzo	Sinding
Andante Funebre	Sinding
Ritornelle	Sinding
Mr. Hekking.	
Clärchens Lied	Schubert
In Waldeseinsamkeit	Brahms
Arabian Song	Delibes
Miss Swickard.	
Andante Symphonique	Erlanger
Mr. Hekking.	
Walzesruhe	Dvorak
Traumerei (by request)	Schumann
Rondo	Boccherini
Mr. Hekking.	
Aria, with 'Cello Obligato	Handel
Miss Swickard and Mr. Hekking.	

Simon Buchhalter's Recital Program.

Simon Buchhalter, one of the most skillful and musical pianists now residing in New York, will play the following program at his recital in Mendelssohn Hall tonight:

Passacaglia	Frescobaldi-Stradal
Sonata, op. 57	Beethoven
Rhapsodie, B minor, op. 79	Brahms
Nocturne, op. 9, No. 1	Chopin
Etude, op. 10, No. 12	Chopin
Ballade, op. 47	Chopin
Nocturne, op. 31	Scgambati
Humoreske	Buchhalter
Silhouette	Oscar Nedhal
En Courant	Godard
Scherzo-Marsch	Liszt

A Guilman Celebration in Philadelphia.

The Guilman pupils in America, of whom Frederick Maxson, of Philadelphia is one, gave special programs in their churches on Sunday, March 10, in honor of Guilman's seventieth birthday. All the organ music of the day and the vocal music at the evening service at the First Baptist Church was selected from his compositions.

George Murphy's Activities in Michigan.

George Murphy, the tenor singer and teacher, of Grand Rapids, Mich., goes to Grand Haven Mondays to direct the rehearsals of the chorus at Akeley Hall, one of the best private schools for girls in the Middle West. During the spring the chorus is to be heard at a concert under Mr. Murphy's leadership.

Janpolski Engaged for Detroit and Ypsilanti.

Additional April engagements for Albert G. Janpolski, the baritone, include a song recital at the Normal College (Russian program), at Ypsilanti, Mich., and soloist with the Detroit Symphony Orchestra.

LEIPSIK.

LEIPSIK, March 6, 1907.

The twentieth Gewandhaus concert was a rendition of Liszt's great oratorio, the "Legend of St. Elizabeth." The music of Elizabeth was sung by Jenny Osborn Hannah; that of the Countess Sophia by Bertha Katzmayer, of Vienna; the parts of the Hungarian magnate, Landgrave Ludwig, and Seneschal by Walter Soomer, of Leipsic, and those of Landgrave Hermann and Emperor Friedrich II by Fritz Rapp, of Leipsic.

The production just given here by the usual choral and orchestral forces of the Gewandhaus, with the above soloists, would be difficult to surpass. Nikisch kept the chorus singing in fine reserve and musical quality, while Mrs. Hannah's presentation of the chief solo work was eminently fitting in spirit and conception. This woman's work at the Opera is rapidly deepening and refining her musical nature, besides healthily developing her voice. She is a most industrious student and her work in this heavy music found her prepared in every detail of vocal or interpretative requirement. Considered as vocalism or as an interpretation, it constituted an impressive achievement for her. The contralto, Fräulein Katzmayer, proved an artist of fine, decisive style and possessor of an excellent voice under treatment better than the ordinary. Soomer's great, rich voice is always a treat to hear. Herr Rapp has a powerful voice of good quality, but he is not fine in his musical or vocal taste.

The fifth Gewandhaus chamber music program had the Haydn string quartet in B flat major, op. 17; Beethoven's string quartet in B flat major, op. 130, and the E flat major piano quintet, op. 20, by Ludwig Thuille. The well known Russian pianist, Leonid Kreutzer, who is making a temporary residence in Leipsic, assisted in the Thuille quintet.

Mahler's sixth symphony occupied the entire eleventh evening of the Philharmonic series, under Hans Winderstein, and this marked the first performance here, where the work is published by C. F. Kahnt. Writing in his skillful manner, yet without deep inspiration, Mahler is found to be still something short of a Beethoven. Employing all the instruments of the modern great orchestra without attaining results of great tonal richness, he is not yet quite a Richard Strauss, and though continually trying for unique tonal colors and combinations through the many strange instruments he employs, he still fails to secure effects of unearthly beauty, from which failure it is also discovered that he is not quite a Berlioz. But authorities all agree that Mahler is a great conductor. His case, therefore, recalls that of the man in Berlin who could conduct but would not, and would compose, but could not.

Mahler's first symphony was heard in Chemnitz at a Sunday afternoon concert given for the pension fund of the city orchestra there, February 24. The concert was under the usual direction of City Conductor M. Pohle. The visiting soloist was Romaine Curry in the Liszt E flat concerto. Helene Dammann, of the Chemnitz City Opera, sang the well known soprano aria from "La Traviata."

Julia Culp, of Berlin, who recently appeared as soloist in the Gewandhaus, gave a lieder program in the Kaufhaus with the Berlin composer, Erich J. Wolff, as accompanist. Her work gave immense pleasure to a very large audience of the best vocal authorities of the city. A voice of fine capabilities, under excellent treatment, a most agreeable appearance, a wealth of resource in musical delivery, were the prime constituents of her art.

Ludwig Wüllner's recital of songs by Hugo Wolf was given Sunday afternoon, March 3, to a full house in Festival Hall at the Central Theater. Coenraad von Bos, of Berlin, was accompanist. The first five lieder were on poems by Mörike; the next nine were from the Italian lieder book, the next nine from the Spanish lieder book, and the last nine on poems by Byron, Eichendorff, Goethe and Mörike. A program entirely of Wolf reminds one that this erratic man must have been one of the earliest writers of the pronounced modern German tendency to ignore the voice entirely as a medium of beauty. Furthermore, Wolf shows up here plainer than ever as a miniaturist. Were it not for the selection of his texts and the un-

failing interest in his treatment of the piano, his songs would seem to be truly impossible, just as his critics long ago thought that they were. Among exceptions to the above general rule were the beautiful lyric, "Wenn du zu den Blumen gehst," and the fine lyric, "Der Freund," though there is little vocal beauty offered in the latter. Others of this program were redemanded, however, such as the "Liebesglück" and the humorous "Abschied," which embodies the composer's compliments to his critics. In conclusion, one may say that, however worthy the cause of Hugo Wolf may be, the propaganda at wholesale will be difficult for any but artists of outstanding interpretative character, such as Wüllner is. Meantime, there must be many living composers who are turning out lied stuff of the same pronounced piano character, on as good poems, and probably with an occasional better showing of singability.

Gustav Mahler's tendency to compose back to nature, with cow bell and dinner horn effects, seems to have its practical advantages. The Symphony Society of Bear Creek Township, among others, could "man" these parts at any time on an hour's notice.

EUGENE E. SIMPSON.

NEW TRIUMPHS FOR WITHERSPOON IN CLEVELAND.

Herbert Witherspoon, the basso, is back in New York with a new book of press criticisms, which tell of his new triumphs in the Middle West, Canada and New York State. The following excerpts from the daily papers of Cleveland refer to a recital by the singer:

WITHERSPOON LETS LIGHT INTO SONGS.

BASSO GIVES LUMINOUS INTERPRETATION OF LYRICS AT THE TEMPLE.

In his introductory remarks Herbert Witherspoon dwelt briefly on the origin, meaning and significance of the different groups of songs selected by him for his annual Cleveland recital at the Temple last night before an audience filling every seat in the auditorium. This little impromptu speech served its purpose well. It brought its hearers in touch not only with the program itself, but with the sum and substance of the interpretations to follow. That the suggestions given left no paradox was indicated by the comprehension with which each number was grasped and understood.

Accomplishments such as Herbert Witherspoon disclosed last night place this American singer among the few demonstrators of the art of song interpretation who personify, so to speak, positive knowledge plus convincing intellectuality. He shapes these interpretations into plain and distinct forms that are illustrative and explanatory without the help of artificial contortions of face, body and voice, so often mistaken as necessary for the expression of emotion. Simplicity of style and delivery are Herbert Witherspoon's arguments, with which he realizes logical submission.

His voice seems to be cast in iron. Yet it is flexible. It is full of warmth and color; strong, manly, with at times just a touch of the transparency that makes the interpretation luminous and lucid. An example was Hans Hermann's "Helle Nacht," in which spirituality and atmosphere fight for supremacy. A dramatic intensity of wonderful emotions and power was brought forth in the old Scotch ballad, "The Auld Fisher." Herbert Witherspoon spoke of troubadour and meistersinger. No better compliment can be given him than that in him we have one of the meistersingers of modern times. Paul E. Teichert, in Leader, Cleveland, Ohio, March 7, 1907.

WITHERSPOON SONG RECITAL.

At the Temple Wednesday evening Herbert Witherspoon appeared in a song recital. In a few remarks preceding the singing of the songs the recitalist, among other assertions, stated that songs were divided into two classes—the folk, or sincere song which springs unbidden from the heart of the people, and the kunst, or artificial song, which is evolved by an art process from the brain of genius. And Witherspoon, in his interpretation of his program, was true to his analysis of song content and construction.

That Witherspoon is a singer of artistic ideals and attainment it needs but one song by him to demonstrate. He has made great and splendid improvement in both his conception of interpretative art and the quality of tone production. He uses the head and covered tone with much finer artistry than formerly. * * * The moods are so brief and so widely diversified that one must have at his best the whole gamut of the emotions.

To say that Witherspoon realized this requirement in a high degree is paying deserved tribute to his artistic versatility. Perfection in art is difficult to attain, but Witherspoon is rapidly acquiring this desideratum and each season adds to the maturity of his artistic accomplishments. He is easily in the front rank of concert vocalists, and his exposition of his art is illuminative and worthy of the highest praise and admiration. I know few artists who could have imparted to a song recital the interest and intelligent appreciation given that of Wednesday evening.—Wilson G. Smith, in Cleveland Press, March 7, 1907.



MARIO SAMMARCO.

Caricature drawn by Enrico Caruso especially for THE MUSICAL COURIER.

Cincinnati's Orchestra Crisis.

CINCINNATI, Ohio, March 16, 1907.

At present the Cincinnati musical situation is passing through a crisis which means either the abandonment or continuance of the symphony orchestra. The outlook for its continuance at the present writing is not encouraging. Frank van der Stucken, who for the past twelve years, since its very organization, has been its conductor, said this afternoon that the prospect was not assuring.

What can be the reason for the discontinuance of an organization that has brought so much musical prestige and glory to Cincinnati for a decade and two years? It is not a question of money. True, the symphony orchestra was not self sustaining. Very few orchestras are. They are all more or less subsidized—in Europe by the governments and in America by liberal patrons. Cincinnati numbers many such patrons, and they have from year to year covered deficits gladly and cheerfully.

As for Van der Stucken, no one could have done more for the uplifting of the orchestra than he did. His labors were incessant, and hampered as he often was by the presence of indifferent material in the orchestra, he sometimes made it appear that, in spite of difficulties and handicaps, he was fast making it one of the finest orchestras in the country.

Now, when the symphony orchestra has attained a genuine individuality and real merit, it is to be abandoned.

All these things are not at the bottom of the present crisis. The real and only difficulty lies between the Orchestra Association and the Musicians' Protective Association, the national president of which, Jos. A. Weber, and local president, Jos. Lohmann, both residing in this city, are themselves and have been for several years members of the symphony orchestra. It is a question of the artistic future of the orchestra, which, the directors claim, is made impossible by the restrictions and handicaps of the Musicians' Union.

J. A. HOMAN.

M
R
S.
ARTHUR NIKISCH

No. 15 Thomasring, LEIPSIK

GLENN HALL**TENOR**German Tour Entire Season of 1906-07
Berlins Gasse 15, Leipzig

WILL INSTRUCT

advanced singers
(ladies and gentlemen) in musical
style and in reper-
tory of the opera
and concert.

MRS. CARL ALVES

AMERICAN CONTRALTO

VOCAL INSTRUCTION

PUPILS PREPARED FOR CHURCH AND ORATORIO

Leipsic, 61 Kaiser Wilhelm Str., 1.

LEIPSIK.

AMERICAN MUSIC STORE.

Central Theater Building.
Offers all possible assistance in securing new
compositions.
ERNEST B. BAUMER, Prop.

LOUISE LE BARON AN EDWARDS PUPIL.

The Fritz Scheff Opera Company never had a more successful Fiametta in "Boccaccio" than Louise Le Baron, a pupil for several years of Etta Edwards, 814 West End avenue, New York. But her studies being cut short by the madame's departure from Boston to California, caused Miss Le Baron's beautiful contralto voice to be sought for in opera, where she left a memorable impression with her charming method and winning personality. The return of Madame Edwards to the East and her final locating in New York, where Miss Le Baron was singing, induced the latter to immediately return to the Edwards studios, to which she owed all of her incomparable technic and artis-



LOUISE LE BARON AS FIAMETTA IN "BOCCACCIO."

try, and continue further as a student of artistic singing, for she openly and frankly declares: "Of all the vocal instructors in America there is one who can make you sing—and that intelligently—and it is Madame Edwards."

Blessed with beauty, "mother wit," application and general musicianship, Louise Le Baron bids fair to become a widely known and distinguished Edwards "product," for she has a voice which will sustain the assertion. She has been an indefatigable worker and has been heard in New York by artists who at once pronounced her an artist. Recently she was offered one of the best churches in Gotham, but decided that grand opera should be her one goal, and after studying the present season with Madame Edwards, Miss Le Baron will make arrangements for foreign coaching, and, finally, opera engagements.

Organ Recitals by Frederick Maxson.

Before appreciative audiences Frederick Maxson, organist of the First Baptist Church, Philadelphia, gave two recitals recently, one on March 4, at Yale University, New Haven, Conn., and the other at St. John's Church, Bridgeport, Conn., March 5.

Mrs. S. Kronberg Dead.

Nannie Hands Kronberg, wife of S. Kronberg, the musical manager, died Monday morning, March 18, at the Kronberg residence in New York. Mrs. Kronberg had been in poor health, but her family and friends expected her to get well. Her death proved a shock to a wide circle of professional and social acquaintances, as well as to her kindred. Earlier in her career Mrs. Kronberg established a reputation as a concert soprano, but in recent years she devoted her talents in assisting her husband in his managerial enterprises. She was a woman of marked ability, unerring in her judgment of artistic personalities. The funeral service was held Tuesday afternoon.

Aged Vocal Teacher Dead.

Augusta Bertha Erck Hoffeldt (née Moesch), an aged vocal teacher, died at the home of her son, John G. Erck, East Orange, N. J., on March 13. The deceased had

taught in wealthy families in Europe and this country. She was born in Bayreuth, Bavaria, and the late Richard Wagner was numbered among her distinguished acquaintances. Besides the son, Mrs. Hoffeldt leaves one daughter, Clara A. Erck.

MUSICAL ECHOES FROM BROOKLYN.

BROOKLYN, March 18, 1907.

Dr. Carl Muck will command the undivided attention at the final concert of the Boston Symphony Orchestra in Brooklyn, Friday night, March 22. There will be no soloist. This will be Dr. Muck's farewell. As far as is known, he will not return to this country next season. The program will include the "Leonore" overture, No. 3 (Beethoven); the "Mephisto Waltz," by Liszt, and Tschai-kowsky's symphony "Pathétique."

Oscar Hammerstein has made a generous donation to the vocal department of the Master School of Vocal Music, located at 108 Montague street. Through Mr. Hammerstein's generosity three students will enjoy free admissions to the performances at the Manhattan Opera House for the remainder of the season. Mr. Conried also gave, some time ago, free admissions to the Metropolitan Opera House.

Last Monday evening Hugo Troetschel played a new suite for organ, by Max Reger, at his one hundred and twenty-ninth free organ recital at the German Evangelical Church. By special request Mr. Troetschel performed Guilman's "Second Nuptial March." Other works on the program included a "Gavotte in Ancient Style," by Scharwenka; the "Good Friday Spell," from "Parsifal," and "Siegfried's Funeral March," from "The Götterdämmerung." The assisting singers were Charlotte Haemerer, soprano, and William Edwards, tenor.

Jessie Shay, a star at the last concert of the Brooklyn Arion, played in brilliant style the Chopin fantasia, op. 49; a Schubert impromptu, and two compositions of her own—"Musical Moment" and "Arabesque Mignonne." Miss Shay was received with great cordiality by the musical audience. Lillian C. Funk, soprano, sang "Elsa's Dream," from "Lohengrin," and the incidental solo in "The Gypsy Maiden," by Meyer-Obersleben, with the club. Elsa Fischer, the other soloist, played the Bruch sonata in G minor, Dvorák's "Humoreske," and a caprice by Ogarew. The Arion sang familiar numbers from the club repertory, under Arthur Claassen's direction.

A company of music lovers assembled at the Imperial last Tuesday evening expressed themselves highly delighted with the "two piano" recital given by Elfriede Stoffregen and Alexander Rihm. These artists gave a program of great educational importance, which included sonata in F major, Friedemann Bach; "Variations on an Original Theme," H. von Herzogenberg; "Andante and Variations," Deprosee; "Five Waltzes," Brahms; "Variations on an Original Theme," Schütt.

Some Macmillen Notices.

The character of the praise bestowed upon Francis Macmillen when he appeared March 6 in Mendelssohn Hall,



FRANCIS MACMILLEN.

is shown by the following extracts from New York criticisms:

Macmillen has youth, talent, strength and artistic ambition, and these qualities augur an artistic future for this young American.—World.

Macmillen's tone sounded remarkably big and rich, and he played with warmth of expression and poetic suggestion.—Times.

Macmillen gave opportunity for admiring his tested gifts—a fine expressive tone, technical vigor and skill.—Press.

Macmillen again showed himself the possessor of a clean and crisp technic, extreme agility and a strong, clear phrasing.—American.

The total result was an exceptionally enjoyable afternoon.—Tribune.

A Great Nedda.

The accompanying portrait is that of Pauline Donalda, who has made a profound impression here this winter at the Manhattan with her fine voice and temperamental acting. The pose shows her as Nedda, in "Pagliacci," just before the close of the first act, where she administers the



DONALDA AS NEDDA.

Photo by Mishken Studio, N. Y.

rebut to the importunate mountebank, Tonio. Donalda sang the role last Saturday afternoon with her customary brilliant success.

Engagements and Re-engagements for Morrill Pupils

Lillia Snelling, the contralto, who is a pupil of Laura E. Morrill, has been re-engaged as soloist by the Fifth Avenue Baptist Church. Cora Remington, soprano, another pupil of Mrs. Morrill, has been engaged as soloist for the First Scientist Church, Brooklyn. Helen Moulton, soprano, another artist from the Morrill studio, is filling an engagement at the First Congregational Church, Stamford, Conn. Grace Crandall, a Morrill pupil, is substituting for a few weeks at the Fifth Avenue Baptist Church in the absence of the soprano. Russell Bliss, a baritone pupil of this accomplished teacher, has been engaged to sing at the large Episcopal Church in Englewood, N. J. Mae Furbeck, contralto, is soloist at the Presbyterian Church, Paterson, N. J. Anne Dunnell, soprano, is a soloist at the Reformed Presbyterian Church at Ridgewood, N. J.

A Wagner program was presented by the New York Symphony Orchestra at the Baptist Temple, Brooklyn, Thursday night of last week. The numbers included the "Kaiser Marsch," the "Lohengrin" prelude, and excerpts from "Siegfried," "Die Walküre," "Tristan and Isolde," "Die Meistersinger" and "Parsifal."

Sores Big as a Penny

Covered Head and Neck—Hair All Came Out—Suffered Six Months—Used Cuticura Costing \$1.50—Cured in Three Weeks

"After having the measles my whole head and neck were covered with scaly sores about as large as a penny. They were just as thick as they could be. My hair all came out I let the trouble run along, taking the doctor's blood remedies and rubbing on salve, but it did not seem to get any better. It stayed that way for about six months; then I got a set of the Cuticura Remedies, and in about a week I noticed a big difference, and in three weeks it was well entirely and I have not had the trouble any more, and as this was seven years ago, I consider myself cured. I used one bottle of Cuticura Resolvent, one box of Cuticura Ointment, and two cakes of Cuticura Soap. Mrs. Henry Porter, Albion, Neb., Aug. 23, 1906."

LUDWIG WÜLLNER

SOME EUROPEAN PRESS NOTICES OF THE GREAT GERMAN LIEDER SINGER WHO OCCUPIES A UNIQUE POSITION IN THE MUSICAL WORLD:

Wüllner fascinates his audience. He is one of the few artists in whom one finds the true spirit of music, the inner life. He shakes and stirs the souls of his hearers at will, seizing their hearts because all he gives comes from his heart. Only in this way can one realize the well nigh uncanny power with which he attracts his audience. The public, at first dumb with amazement, broke out into vociferously enthusiastic applause.—Leipziger "Roland," January, 1907.

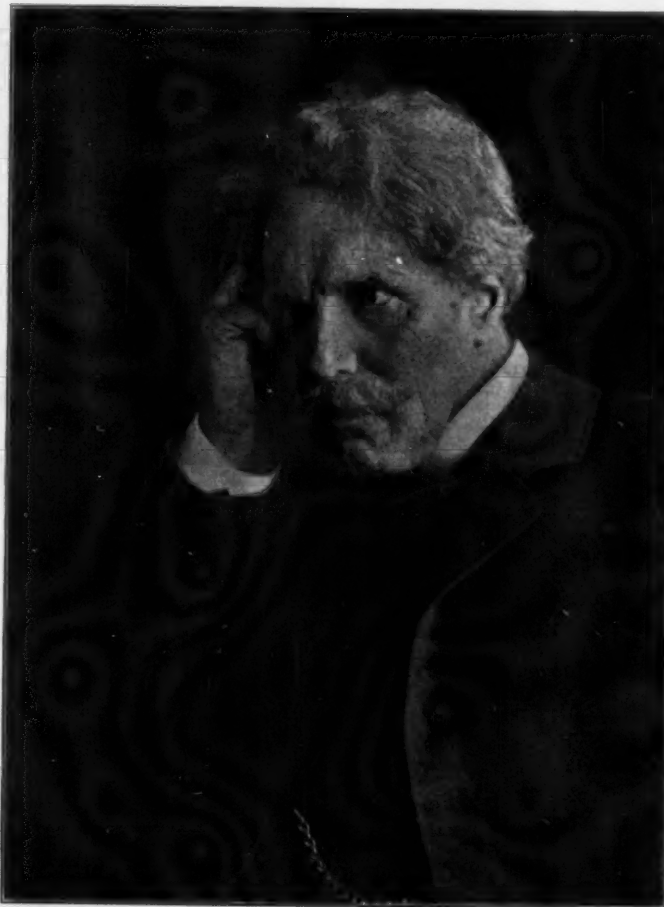
Those who have not heard Wüllner cannot imagine the wonderful originality of his talent. He has a unique manner of singing. His facial expression is wonderful and can depict sorrow, gaiety, irony—in fact every emotion of the human soul. It is not singing, it is something more, something higher!—Journal Alsace-Lorraine, Strassbourg, January 28, 1907.

In the whole body of contemporaneous singers it would be hard, we had almost written impossible, to find a singer who has the special gifts of Dr. Wüllner. Dr. Wüllner's is a superb example of the triumph of mind over matter. Pain, gladness, sorrow and joy, all in their most poignant phases, are depicted by Dr. Wüllner in a manner that grips one as few singers can grip, for he has unquestionably the power to interpret all that is best in vocal literature, whether dramatic or lyric.—London Daily Telegraph, June 21, 1906.

The supreme height of Wüllner's musical genius was reached in the last group, which he sang with tremendous power and expression.—Leipziger Signale, January, 1907.

It is astonishing what power Wüllner has over his voice and how he produces with an organ, naturally devoid of charm, often the most beautiful tones. What grace of tone production we admired in the winged "Aufträge," and what warm, tonal color there was in "Ich grolle nicht," and in the encoired "Frühlingsnacht."—Darmstadter Täglicher Anzeiger, December 30, 1906.

With Wüllner, everything is thought out and worked out to the finest detail; every effect is carefully pre-considered; yet that alone could not account for the veritably mysterious effects, if the singer did not bear in his heart the divine fire of the true artist. The power of his glowing temperament during his delivery, always well under control, seems to be the secret of his success. The jubilation after his performance was sheer endless.—Stuttgarter Schwäbischer Merkur, January 12, 1907.



Ludwig Wüllner

The personal appearance of Wüllner is particularly striking. A large frame slightly bowed, which, however, becomes erect when he sings, somewhat pale face, sharply cut, framed by masses of blond curls. His features are as if carved by the chisel and must attract every sculptor. Not only the facial expression, but the attitude of the whole body depicts the meaning of the composition and by reason of his characteristic rendering of the spiritual contents of the song, he brings all under his magic spell.—Strassbourg Post, January 14, 1907.

The crowded house was a proof that the art of this spiritual singer, who has such a remarkable position in the musical world of today, still possesses the same attractions for the multitudes. His singing, particularly of the dramatic songs, had the usual effect on the public, who applauded as Wüllner is always applauded.—Vossische Zeitung, Berlin, November 15, 1906.

The effects which Dr. Wüllner, with his limited vocal means, through the sheer power of his genius in delivery produces will always remain a matter of wonderment. They are emotional effects which none other, even with the most beautiful voice, can produce like Wüllner.—Münchener Allgemeine Zeitung, January 3, 1907.

One receives indelible impressions at the song recitals of Ludwig Wüllner, who recently gave a Schumann evening at Beethoven Hall. To say a single word about the inimitable art of this artist would be like sending owls to Athens.—Deutsche Zeitung, Berlin, November 25, 1906.

Vocally, many singers are superior to Wüllner, but in interpretation and declamation all others still find in him their master. The organ of the artist is adaptable to the most varying moods and emotions to a remarkable degree. Part of the time one was so carried away that one could fully believe that the artist was creating the music anew.—Halle General Anzeiger, January 31, 1907.

Yesterday evening great art was heard; great art, before which one stands in wonder, in breathless wonder, listening with heated brain and beating heart. That was the great art that lifts us above everyday life; it was holiday art! Ludwig Wüllner's singing yesterday evening was a great event. Schumann Lieder, as he sang them, will not be heard soon again.—Hamburger Correspondent, November 11, 1906.

KATHARINE GOODSON, REMARKABLE PIANIST.

Katharine Goodson, the English pianist, has been accorded unqualified praise on all sides for her playing in America this season, which is her first visit here. It is news of moment that Miss Goodson will revisit America early next autumn for a concert tour of the United States. This season she came at the invitation of the Boston Symphony Orchestra and made her debut January 18 and 19. She was immediately engaged by Dr. Muck, the conductor of the orchestra, to play at the Cambridge concert of the orchestra immediately following her Boston appearance; she was at once engaged also by Franz Kneisel for four appearances with his quartet and by Willy Hess with the Boston Symphony Quartet, these engagements being made because of the remarkable impression Miss Goodson made at rehearsal with the Boston Orchestra. Since that time she has played numerous recitals, public and private, and altogether she will have played some twenty concerts before returning to England.

There is something remarkable in the playing of Miss Goodson. True, she is equipped with a splendid technique and an innate musical nature, well rounded out and developed by study and work, but there is more, too. There is some subtle charm about her personality and her playing which awakens the lively interest of her hearers, and which affects her audiences with a magnetic power. As Miss Goodson plays, you feel thrills—thrills of joy—you feel at peace with the world, your worries are dispelled, while your thoughts dwell on the beautiful, the calm, the benign. There is some strength along with this quality which bespeaks the master, an assurance which denotes authority; a repose which is restful and a simplicity which is refreshing and inspiring. True, as Miss Goodson sits at the piano there is evidence of a nervous vital force, which is in full sway, but there is also evidence that it is always under control. Temperament? Yes, an El Dorado of it. A temperament which inspires and enlivens the duldest page of music and which thrills the hearer in no common way.

It is not often that a pianist comes along who combines the solid musicianship qualities which Miss Goodson has supplemented by this rare, almost indefinable quality.

MUSICAL COURIER readers will be glad to know that arrangements have been made for the return of Miss Goodson next fall.

Ernest Schelling in Amsterdam.

The following is a criticism of Ernest Schelling, the pianist, from the leading Amsterdam paper:

At the Sunday matinee we heard Ernest Schelling, a pianist, executing together with the orchestra two works, and a composition of whom was also rendered by the orchestra. A pianist-composer is no very strange phenomenon! Just think of Dirk Schäfer in this country; of Busoni, of d'Albert, to name a few. I think that even Carreño published a quartet for stringed instruments. In Paderewski, with whom the thirty years old cosmopolitan Schelling studied last, he has an example of how a great piano virtuoso may at the same time be an exceptional tonal colorist in his own work. Paderewski—we had an opportunity of admiring it in the "Fantaisie Polonaise"—preserves the transparency in the complex construction of his composition, and gives a characteristic expression to his thoughts with the help of an effective instrumentation, of antitheses and rhythmic transformations of his motifs.

Apparently the pupil has not yet arrived at a vigorous, convincing expression of his intentions. In Schelling's "Symphonische Legende," which has a motto instead of a title ("And in the desert where I day, dreams came to me, visions that shimmered on my soul of lands unknown and far, of realms long lost, of kingdoms unattained"), an important question concerning its construction has been left unanswered: Why, while the motto—the program, if one prefers—poetizes one mood, has the composition been divided into two parts, an andante and a vivace? The full meaning of the composer's intention came home to me in the andante, in its peculiar tonal combinations, in the sustained low pitch of basses and fagottos, above which

the trilling sounds of the violins rise softly, symbolizing the heat of the desert, and so on. This andante, finished as it is, is in itself an inspired piece of music. But the vivace—no, that was a disappointment. There the desert, where dreams of faraway kingdoms were being dreamed, was left behind; there was a rushing and tripping in an endlessly restless measure of five-fourths, now on the one theme, then on the other, then on both at the same time (trumpets and violins), and a repetition of the movement, with figures added to it, without apparent sense or intention. What unrest! What noise! Why did Schelling add this vivace to his andante? The vivace is only to be appreciated as a rather heavily arranged thematic work. We might have done very well with the first part—a "Symphonische Legende" of modest dimensions, if necessary without a motto.

For the present Schelling the pianist seems more interesting to me than Schelling the composer. The fantasia by Paderewski, which is perhaps a little long, but full of coloring and perfectly in its national character, with its dancing motifs, he played with much brilliancy, with perfect technique; but in his rendering of Chopin's concerto in F minor Schelling was at his very best. His rendition had the poetic, dainty, distinguished qualities of the composition itself. I think this artist especially favors Chopin's style. He feels its peculiarities, the subtly connected melodies lavishly interwoven with delicate figures, the emotional breath of the cantilene, the wonderfully exhilarating, rhythmic and freely tripping measures. Schelling showed us Chopin's noble qualities in a bewitching light. He is a pianist of excellent taste and a lively temperament. Very beautiful indeed was the larghetto in A flat, the most emotional part of the F minor concerto; it was played on the piano as a song sung by a human voice, a deeply felt song of longing and an avowal of love, broken off by an elaborate recitative of brilliant expression. Light and airy is the harmonic basis which Chopin gave his fantasias. Against the voice of the piano that of the orchestra is remarkably modest, but in many places not without significance. Beside the predominating piano playing, which exacts our full attention and abounds in tuneful melodies and splendid passages, the orchestra fulfilled its modest task in a very artistic way. I do not think that this instrumental relief can be reproduced in finer tints and more beautiful contours than was done by this orchestra led by Mr. Mengelberg. In Chopin the combination of orchestra and piano afforded an exquisite enjoyment.—Algemeen Handelsblad.

Wisconsin Conservatory of Music.

MILWAUKEE, March 14, 1907.

The eighth and ninth students' concerts at the Wisconsin Conservatory took place Saturday afternoon, March 8, and Sunday afternoon, March 9, at Conservatory Hall, corner of Mason and Milwaukee streets. The following named pupils of Florence Bassett appeared in the program Saturday: Misses Kowalsky, Gill, Fink, Brand, F. Mock, Hanley, Burke, Strong, Meckleberg, Doll, M. Mock, Kuecker, Rehfeld, Weltge, Chalker, Reinke, Master H. Frank and Philip Beyer.

These pupils of Liborius Semmann participated on Sunday: Misses Barte, Packman, Kindermann, A. Strasen, Redel, C. Strasen, Hoeck, Paulus and Kerler, and Messrs. Kappelman, Frinke, Gieseler, Bumbalek and Mueller. Special features of interest in these programs were a series of ensemble numbers for two pianos.

The tenth, eleventh and twelfth recitals are scheduled for March 16, 17 and 23.

Madame Grosse-Thomason's Pupils in Manhattan.

Wednesday afternoon of last week pupils of the Berta Grosse-Thomason School, of Brooklyn, gave a musicale at the residence of Mrs. Herman Behr, 41 West Seventy-fourth street, Manhattan. The program follows: "Solfeggetto" (Ph. E. Bach), Marcelle Guerin; "Baechlein im Thal" (A. Foerster), George von Zedlitz; "Slumber Song" (Kjerulf), Gertrude Behr; menuet, E minor (Grieg), Edna Shephard; nocturne, F sharp (Chopin), Margaret Behr; "Au Matin" (Godard), Marcelle Guerin; valse, C sharp minor (Chopin), Marion Webster Powell; polonaise, C sharp (Chopin), Madeleine Ehret.

Madame Thomason's pupils always play musically and technically correct. The musicale was enjoyed by a fine audience.

Music in Norwich, Conn.

NOARCH, Conn., March 12, 1907.

Archibald Mitchell, whose untiring efforts for the last three years have placed this city among the first in the State from a musical point of view, is now making arrangements for a series of two concerts in April, one by Arthur Hartmann and the other by the Kneisel Quartet.

At the monthly meeting of the Parish House Association Annie Vaughn and Mrs. George A. Kies contributed an attractive musical program.

The Olive Mead Quartet gave a concert in New London last Wednesday night, at which Helen Lathrop Perkins was the soloist. The playing of the quartet met with instant favor, as did the artistic singing of Miss Perkins. Fred Lester played the accompaniments.

The monthly musical service at the Second Congregational Church was held last Sunday evening under the direction of Charles Palmer Potter.

Organist Charles A. Dowsett directed a concert at the Spiritual Academy Sunday evening, at which Mrs. George Beebe was the soloist. L. F. B.

New Bookings for Winkler.

Leopold Winkler, the pianist, has been engaged as soloist by the Vienna Männerchor for the Philadelphia concert, which takes place in the Academy of Music, May 10. This engagement is no small tribute to Mr. Winkler's worth as an artist, but in view of the many successful appearances which he has had this season it is not surprising that he should be chosen as soloist for this concert. Mr. Winkler is also to play with the Liederkrantz, of Syracuse, N. Y., Albert Kuenzlen, director, on April 15, and also with the Jünger Männerchor, of Philadelphia, under the baton of Louis Koemmenich, Sunday, May 5.

Last evening (March 19) Mr. Winkler gave a recital in Brooklyn. Today he is to give another in Newark, N. J.

MENNEN'S Borated TOILET POWDER

MARCH WINDS

are powerless to harm the skin and complexions of those who acquire the good habit of daily using Mennen's Borated Talcum Powder, the purest and safest of soothing and healing toilet powders. Mennen's is a satisfying finish of a delightful shave, the most essential item on a lady's toilet table, and in the nursery indispensable.

Put up in non-refillable boxes, for your protection. If Mennen's face is on the cover, it's genuine and a guarantee of purity. Delightful after shaving. Sold everywhere, or by mail 25 cents. Sample free.

GERHARD MENNEN CO., Newark, N. J.

Try Mennen's Violet (Borated) Talcum Powder. Guaranteed under the Food and Drugs Act. June 30, 1906. Serial No. 1542.



419 St. James Building
NEW YORK

VIOLIN VIRTUOSO M. LICHTENSTEIN-KOEVESSY

Composer of the Opera "FLORITA"

Can be engaged as Soloist for Concerts and Private Musicales

GERTRUDE



SECOND AMERICAN TOUR OF PEPPER CORN

THE ENGLISH PIANIST

FEBRUARY, MARCH, 1907

Management of HAENSEL & JONES

(By Special Arrangement With B. Ulrich)

KNABE PIANO

542 FIFTH AVENUE, NEW YORK

ABOUT ARTISTS AND TEACHERS.

Joseph Pache, musical director of the Baltimore and York, Pa., oratorio societies, was in New York last week seeking acquaintance with new vocal talent. Among those who received more than usual attention from Mr. Pache were Eva Mylott, an English contralto, recently arrived in this country; Lillia Snelling, contralto; Frank Ormsby, tenor, and Frank Croxton, basso.

Florence Hinkle, Gertrude M. Stein, Daniel Beddoe and Frederic Martin are the soloists for the concert which the Baltimore Oratorio Society will give in Baltimore, March 21. The program will include Verdi's "Requiem" and Brahms' "Song of Fate."

Mrs. A. P. Conrad, soprano at the Brown Memorial Church, Baltimore, is coming to New York to live.

Birdyce Blye is an uncommonly charming woman. She has many wise thoughts on musical and other topics, however, and conversation with her is a great pleasure. She speaks warmly of the necessity of teaching phrasing to children, not merely suggesting and talking about it, but exaggerating the suggestion to impress their attention, and not passing it till such sentence making is made absolutely distinct and clear. She could not touch upon a more important topic or one more neglected. She is deeply interested, not always in herself, but in the music movement and in the success of musicians. Among those she praises for active work well placed is Jessie Heizer, of Pearl street, Sioux City, Ia., a piano teacher and musician.

May Vincent Whitney, of Plainfield, N. J., gave a piano pupils' recital in Newark recently, assisted by Helen Meeker Whitney, mezzo-soprano. Marguerite Barkalew, Elizabeth Burr, Martine Weeks, Inez Hedden, Frances Ritzenhouse, Elizabeth Martin, Mary Clarke, Edith Hamilton, Helen George, Muriel Collins and Myra Emmons played.

Mary C. Wheeler, of New York, teaches piano one day in the week in Montclair. Miss Wheeler is deeply interested in the future of one of her pupils of rare character and gift, Anna Kirsling by name, who is making strenuous efforts to fit herself for professional life. She is a most satisfactory pupil. Bach preludes, the Heller 47 series, Grieg and Jensen, with harmony, are now being studied by Miss Kirsling.

Edward Johnson was recently the lion of the hour at a reception given by Pauline H. Clark, the Boston contralto, in her new studios on Boylston street. The "gallant tenor" lends himself gracefully to social entertainment as well as to the professional platform.

Mr. and Mrs. F. W. Gunther are both singing in choirs. Mrs. Gunther is to sing in the Scotch Presbyterian Church, on Ninety-sixth street, after May 1. Mr. Gunther has renewed his engagement with the Forty-second Street Presbyterian Church.

Tonkünstler Society Meeting.

Edwin Grasse, the violinist; Lina Anton-Roebelen, pianist, and Rose O'Brien, soprano, were the artists announced to appear at the Tonkünstler Society meeting held at Assembly Hall, in East Twenty-second street, near Fourth avenue, last night (Tuesday, March 19). Mrs. Roebelen and Mr. Grasse played the Goldmark suite in E major, op. 11, and the "Kreutzer" sonata by Beethoven.

Miss O'Brien sang songs by Brahms, Schubert and Liszt, accompanied by Alexander Rihm.

The Griener 'Cello Quartet.

The Griener 'Cello Quartet, composed of four 'cellists, was founded by Karl Griener this winter to meet the ever increasing demand for first class novelties. Musical societies everywhere are clamoring for something new in



"The Griener
Cello-Quartet"

high class chamber music, and this quartet will satisfy the taste of the most critical, as well as music lovers in general.

The musical public of America owes Karl Griener deep gratitude for his untiring effort in the cause of musical art. He is always interesting in his 'cello recitals, and even better things may be expected from him in the future.

Griener does not belong to the class of artists who, however good their intentions, so often overburden the capacity of their audience by giving them too heavy programs. He possesses the great gift of arranging programs in which every number increases interest. The Jacksonville Daily Journal says: "Had Karl Griener chosen to play throughout the night he would have had his entire audience remain."

Hamlin's New York Recital, Monday Afternoon, March 25.

An event of extraordinary interest to all singers and vocal students in New York and vicinity will be the song recital which George Hamlin, the tenor, will give at Mendelssohn Hall, Monday afternoon, March 25. Mr. Hamlin is one of the very few interpreters of the art lied that America can claim. He will be assisted at the piano by Arthur Rosenstein, and this will be the program:

Recitative and Aria, Seht was die Liebe thut, from Cantata, Ich bin ein guter Hirt.....Bach
Recitative and Aria, Love Sounds the Alarm, from Actin and Galatea.....Handel
Im Abendroth.....Schubert
Der Musensohn.....Schubert
Die Meerfee.....Schumann
Provencalisches Lied.....Schumann
Wir Wandelten.....Brahms
Botschaft.....Brahms
Die Farben Helgoland's.....Franz
Frühling und Liebe.....Franz
At the Window, from Tennyson's Cycle, The Widow, or the Song of the Wren.....Sullivan
Gone, from Tennyson's Cycle, The Widow, or the Song of the Wren.....Sullivan
Marriage Morning, from Tennyson's Cycle, The Widow, or the Song of the Wren.....Sullivan
Der Musikant.....Wolf
Auch kleine Dinge kennen uns enrücken.....Wolf
Wo find ich Trost.....Wolf
Gesellenlied.....Wolf
The Crying of Water (Manuscript).....Campbell-Tipton
Heimliche Aufforderung.....Strauss

Bookings for Charles Norman Granville.

Dora Becker, violinist, who made her reappearance on the concert stage at Mendelssohn Hall Tuesday evening, March 19, was assisted by Charles Norman Granville, baritone. Other dates booked for Mr. Granville are: Trinity Church, Hoboken, where he will sing in Maunders' "From Olivet to Calvary" on March 24; on March 29 (Good Friday), he will sing the baritone part in Rogers' "The Man of Nazareth," at Elizabeth, N. J.; on April 4, Mr. Granville will appear with the Harlem Oratorio Society (A. Y. Cornell, director), in a work to be announced later. Besides numerous concert dates, Mr. Granville has a large and rapidly increasing class of pupils, many of whom are occupying church positions of importance. The following criticism appeared after a recent appearance in song recital:

A large audience was present at the third number in Miss Sayles' series of musicales at the Norwich Club. The singer was Charles Norman Granville, who has won many admirers by his previous appearance here, and the program was one of unusual interest and excellence. Indeed, it is not often that so many first class songs are grouped together for a single performance. Mr. Granville, whose voice has gained in strength and richness, entered upon his task with due seriousness and succeeded admirably in revealing the true meaning of the various songs.—Norwich Evening Bulletin.

Those Opera Rumors.

Offhand, can you tell who is going to sing with whom next season?—The New York Mail.



Piano Technic EASILY AND QUICKLY ACQUIRED FREDERIC MARINER TECHNIC SPECIALIST

Uses few Exercises
Establishes Positive Mental Control
Gains Unusual Results
Pupils Advance Rapidly
The Frederic Mariner Studios
37 West 93d Street, New York
Phone: 4205 Riverside

THE VAN BROEKHOVEN NEW VOCAL METHOD

Quick and permanent artistic results. No experimenting. Easy development of upper and lower range volume, and tone quality. Short professional and teachers' summer course. Illustrated pamphlet.
Dr. Hugo Riemann, of Leipzig, says: "J. Van Broekhoven's work on the Tone Producing Functions of the Vocal Organs is striking and new. It is a noteworthy progress in the formation of the vocal registers." Address: J. VAN BROEKHOVEN, 163 W. 47th St., N. Y. City.

IRENE ARMSTRONG FUNK SOPRANO

Pupil of JEAN de RESZKÉ.
ADDRESS
HENRY WOLFSOHN, 131 East 17th Street, New York City
or Bloomington, Ill.

HENRY WOLFSOHN
131 East 17th Street
NEW YORK

DANIEL

BEDDOE

Dramatic Tenor
Concerts, Oratorio, Etc.
ADDRESS
HENRY WOLFSOHN
131 East 17th Street

MINNIE

COONS

CONCERT
PIANISTE

Advanced Pupils
Accepted
696 Madison Ave.

Direction, J. E. FRANCKE, Knickerbocker Bldg., 1402 Broadway

ED W. STRONG

SECOND SPRING TOUR WITH
TENOR Chicago Symphony Orchestra
7 West 92d Street. NEW YORK
Telephone 1424 River

DE COCORZA

CHICAGO.

CHICAGO, March 15, 1907.

The twenty-third program of the Theodore Thomas Orchestra was as follows:

Prelude, Choral and Fugue.....Bach
Serenade, op. 95.....Reger
Fantasia and Fugue, for Organ.....Liszt
Suite, Ruses d'Amour, op. 61.....Glazounow

The Reger "Serenade" received its first American performance at this concert, and much discussion pro and con as to its relative musical value is now on the tapis. Reger, who is at the present time a figure for much heated argument in Europe, will now, harmonically and thematically, receive his American vivisection, *pari passee*.

Wilhelm Middelschulte, the soloist, was, as always, the masterly, distinguished musician who has conquered all the technical difficulties of his instrument, and whose style and knowledge of registration is not surpassed by any living organist.

Ossip Gabrilowitsch will be the soloist on March 22-23. Francis Macmillen will be the soloist on March 29-30.

The Melba concert at the Auditorium this afternoon was a great ovation for both Melba and Campanari, both artists receiving many recalls. Fifty-five members of the Theodore Thomas Orchestra assisted, under the direction of Sam Franko.

Ossip Gabrilowitsch's recital at Music Hall, on March 10, was a veritable triumph for this great Russian pianist. Not alone is Gabrilowitsch a technician of the first order, but he is a poet, and his interpretations sing and relate the dramatic side of the compositions receiving their full significance. For beauty of tonal quality Gabrilowitsch has no peer, and the splendid Mason & Hamlin piano used by him was equal to all the demands of this most finished pianist.

Ernesto Consolo, pianist, scored a great success at his premiere Chicago recital at Music Hall, March 13, in one of the most interesting programs of the season. The principal number of his program was the Brahms F minor sonata (op. 5). This is one of the chefs d'œuvre among modern piano sonatas, and it takes a mighty master of technic and one endowed with temperament to interpret it. Mr. Consolo's great technic, virility, breadth of conception and tonal coloring made this number a veritable narrative that will live long in the memory of the many Brahms devotees noted in the audience. Mr. Consolo's other selections were Bach-Liszt prelude and fugue, in A minor; Scarlatti, gigue; Sgambati, intermezzo and prelude e fuga; Chopin, scherzo, B minor; Cyril Scott, "Solitude" and "Pierrot"; Weber-Tausig, "Invitation to the Valse."

In the Sgambati prelude e fuga, a tremendously difficult number, this sterling artist was heard to great advantage.

tage. This interesting composition in the fuga represents the harmonization of the "Hymn of John the Baptist," the old melody used by Guido d'Arezzo in his system of Solmisation:

Ut queant laxis Resonare fibris,
Mira gestorum Famuli tuorum,
Solve polluti Labii reatum.
Sancte Iohannes.

It is wonderfully harmonized, of the "grand mood," brilliant and proved one of the most effective compositions heard here this season. The two numbers by Cyril Scott, the young English composer, were welcome novelties and received much applause.

In the closing number, the Weber-Tausig "Invitation to the Valse," the infallibility of this splendid artist's technic in the sparkling scales and the broad bravura work was truly fascinating. Mr. Consolo was most enthusiastically received by a very representative audience and repeatedly recalled.

JOHN B. MILLER ENGAGEMENTS.

November 7—Musical, Chicago.
November 9—Concert, Chicago.
November 12—Concert, Janesville, Wis.
November 14—Concert, Racine, Wis.
November 23—Concert, Chicago.
November 29—"Messiah," Des Moines, Iowa.
December 1—Musical, Chicago.
December 7—Musical, Chicago.
December 14—Recital, Grinnell, Iowa.
December 16—"Messiah," Grinnell, Iowa.
December 19—Sacred Concert, Chicago.
December 20—"Messiah," Evanston Musical Club.
December 23—Saint-Saëns "Nôel," Oak Park.
December 25—"Messiah," Apollo Club, Chicago.
December 27—"Messiah," Apollo Club, Chicago.
December 29—Musical, Chicago.
December 31—Musical, Chicago.
January 1—Musical, Chicago.
January 2—Recital, Oak Park Club, Oak Park.
January 5—Musical, Chicago.
January 7—Recital, Amateur Musical Club, Chicago.
January 9—Concert, Chicago.
January 15—Concert, Oak Park Club, Oak Park.
January 19—Recital, Chicago.
January 22—Concert, Chicago.
January 27—Musical, Winnetka, Ill.
January 27—Sacred Concert, Chicago.
February 3—Sacred Concert, Chicago.
February 5—Recital, Highland Park Club.
February 12—Chamber Concert, Racine, Wis.
February 17—Sacred Concert, Chicago.
February 21—Stabat Mater, Denver, Col.
February 26—Recital, Woman's Athletic Club, Chicago.
March 2—Concert, Austin, Ill.
March 7—Verdi "Requiem," Alton, Ill.
March 9—Recital, St. Louis, Mo.
March 10—Concert, South Shore Club, Chicago.

The concert given at Orchestra Hall on Sunday, March 10, under the auspices of St. Ansgar's Danish Church, was very successful, artistically and financially. The program was given by Dr. Louis Falk, organist; Louise Harrison, contralto; Bernhard Listemann, violinist; Herman Devries, baritone; Frederik Nelson, pianist; Harriet M. Smulski, Enrico Tramonti and the Swedish Ladies' Quartet, composed of Bergliot Allrud, Ida Linn-Cooley, Stephanie Heden and Margaret Dahlstrom. Bernhard Listemann's playing of the Hubay Hungarian fantasia displayed his marvelous knowledge and mastery of violin technic. Mr. Listemann was enthusiastically recalled after this number.

Bohumir Kryl and his band will begin their annual spring festival tour April 4, at the Milwaukee Hippodrome. The tour embraces Cincinnati, Cleveland, Pittsburg, Detroit, Chicago (three weeks), Louisville, Ky.; Indianapolis, and closing at San Souci Park, Chicago, in September. Mr. Kryl has some well known names among his "first chairs," including Henkelman, oboe; Battler, flute; J. Nirella, clarinet; Kuchynka, contrabass; J. Chimera, trombone. Mr. Kryl is negotiating with several prominent vocalists for this tour.

The American Violin School, Joseph Vilim, director, announces a faculty concert on March 30.

Frederik Frederiksen will be the violin soloist at the concert to be given by the United Swedish Singing Societies at Orchestra Hall on March 24. Mr. Frederiksen will play two movements from the Wieniawski second concerto, the romance and finale; the berceuse, Slav, by Neruda, and "Elfentanz," Popper-Halir. Mr. Frederiksen will be accompanied by Mrs. Frederiksen. This concert promises to be one of the interesting events of the season. Besides several numbers by the United Singers, Anna Lundberg, the noted singer of Swedish national folksong, will sing several numbers. The proceeds of this concert will go to the fund for defraying expenses to the general biennial meeting of the Western branch of the United Swedish Singing Societies, to be held at Moline, Ill., in July. John R. Ortengren will be the conductor in chief at the biennial meeting in July.

W. L. Bush tendered a banquet to the faculty of the Bush Temple Conservatory on Wednesday, March 6.

Mrs. Stacy Williams will give a course of lectures on voice building and tone production at Austin, Tex., in April, under the auspices of the Texas Ladies' Musical Club. On April 16 Mrs. Williams will give a song recital at the Austin Bush Temple Conservatory.

Emma Drought is meeting with great success in placing the many professionals now on her books. Florence Hobson, contralto, and Virginia Graham, soprano, are to fill Chautauqua engagements through Wisconsin, Illinois and Iowa. W. C. Boulton, tenor, has been placed with the Gary

SIBYL SAMMIS

**DRAMATIC
SOPRANO**

4638 Lake Ave., Chicago, Ill.

CHICAGO ADVERTISEMENTS

CHICAGO MUSICAL COLLEGE

Founded 1867 DR. F. ZIEGFELD, President
College Building, 202 Michigan Boulevard, Chicago Ill.
Forty years of artistic achievement under the personal direction of its Founder and President, Dr. F. Ziegfeld, has made the College one of the vigorous educational forces of America. Offers facilities unsurpassed in America or Europe. Has the strongest faculty ever assembled in a school of musical learning.

Investigation will demonstrate the superiority of this institution

SCHOOL OF MUSIC **ELOCUTION**
ACTING **MODERN LANGUAGES** **OPERA**

BOARD OF MUSICAL DIRECTORS:

DR. F. ZIEGFELD HUGO HEERMANN DR. LOUIS FALK
HANS VON SCHILLER ERNESTO CONSOLO WILLIAM CASTLE
BERNHARD LISTEMANN HERMAN DEVRIES FELIX DOROWSKI
MRS. G. L. FOX

J. H. GILMORE, Director School of Acting

RECENT ACQUISITIONS TO THE FACULTY.

HUGO HEERMANN, The world renowned Violinist and Instructor, of Germany.

ERNESTO CONSOLO The Eminent Italian Pianist.

STUDENTS ENROLLED AT ANY TIME
ILLUSTRATED CATALOG MAILED FREE

VOICE PLACING" BY CORRESPONDENCE
The first true analysis of the Human Voice. Physiology of the vocal organs is not an analysis; much less has it anything to do with the art of singing. Lessons demonstrated by phonograph are surprisingly perfect and you have the teacher in your own home. 1,000 of the first and introductory lessons given away. Send 6c. in stamps for postage. First come, first served. Do not fail to send ac. stamp for free souvenir booklet.

[CARL YOUNG, VOICE SPECIALIST, 83 Auditorium Bldg., Chicago, Ill.]

BUSH TEMPLE CONSERVATORY

North Clark Street and Chicago Avenue, Chicago.

BRANCH SCHOOL, 725 Fine Arts Building

KENNETH M. BRADLEY, Director

The Leading Conservatory of

MUSIC, OPERA, ACTING and LANGUAGES

Teachers of International Reputation in all Departments.

BOARD OF EXAMINERS.

Harold von Mickwitz, Della Thal, Mme. Justine Wegerer, Grant Weber,
Kenneth M. Bradley, Grace Stewart Potter, Chas. E. Allum, Ludwig Becker,
Carolyne Louise Willard, Mrs. Stacey Williams, Ethel Grow, Clarence Dickinson,
David Groesch, Harvey D. Orr, Cecelia Ray Berry,

UMBERTO REDUSCHI, the Italian tenor, has been engaged.

Catalogs free on application to M. C. Schmidt.

The Bush Temple Conservatory uses the Bush & Gerts Pianos.



MARION GREEN, HELEN BUCKLEY

Phone Edgewater 2436

BASSO CANTANTE

"THE WAUBUN"

30th Street and Ellis Avenue

CHICAGO, ILL.

SOPRANO

ORATORIO — CONCERTS — RECITALS

2067 Keamore Avenue

EDGEWATER, CHICAGO

JOHN B. MILLER ALFRED D. SHAW

Tenor

TENOR

Address

318 Dempster St., Evanston, Ill.

202 MICHIGAN AVE.,

CHICAGO.

STUDIO: 610 Fine Arts Bldg., Chicago, Ill.

Memorial Methodist Church at Wheaton, Ill.; Clara Drais as organist with a South Side church; Hazel McClaskey, contralto, and Anna Cole, soprano, with the Wabash Methodist Church.

Heniot Levy will give a piano concert in March 28, when the program will consist entirely of his own compositions. Mr. Levy will be assisted by Charles Moerenhont, violinist, and Horace Britt, cellist. On March 30 Mr. Levy will present several pupils in recital.

Holmes Cowper will be the tenor soloist with the St. Paul Oratorio Society on March 19 and 20, when Beethoven's Ninth symphony and Dvorák's "Stabat Mater" will be sung. On March 28 Mr. Cowper will give a song recital at the Y. M. C. A. On February 20 Mr. Cowper was the soloist for the meeting of the Federation of Women's Clubs at Toledo.

Georgie Kober, pianist, will give a recital at Hull House, Sunday, March 24. Miss Kober's advanced pupils will be heard in recital at Assembly Hall on March 21. In April Miss Kober and William Sherwood will give an ensemble piano recital at Music Hall, when several novelties will be brought out.

A piano recital that drew a goodly sized audience was the debut of May Doelling, of the faculty of the American Conservatory of Music, at Music Hall, on March 12. Miss Doelling is a young pianist, who met with much success while a student abroad, receiving the first prize diploma at the Royal Conservatory, Dresden, and a beautiful necklace from the King of Saxony, and also winning the Mendelssohn prize in Berlin in 1904. Miss Doelling is a young artist of much ability, her technic is clear, clean and distinguished by a certain clarity, and her whole program of March 12 was played in good style and with an air of confidence. The numbers were as follows: Prelude and fugue, D major, Bach-d'Albert; sonata, op. 27, No. 1, Beethoven; "Fantaisie Impromptu," Chopin; "Elfin Dance," Heller; "Erling," Schubert-Liszt; sonata, op. 35, Chopin; "Concert Etude," D flat, Liszt, and "Rhapsodie, No. 13," Liszt.

An interesting recital was given at Cable Hall on March 13 by Estelle Auge, soprano; Winifred Lamb, pianist, and Marx E. Oberndorfer, accompanist.

The Steindel Trio gave some very interesting numbers at the faculty concert of the Cosmopolitan School, on March 14. This trio, composed of Fritz Itte, violin; Bruno Steindel, cellist, and Mrs. Bruno Steindel, pianist, are an exceptionally well balanced trio, and their ensemble work is always distinguished by a certain finesse. The program on this occasion was trio, op. 70, Beethoven; adagio, Mozart; serenade, Rimsky-Korsakoff; polonaise, Popper; trio, op. 90, Dvorák.

The Columbia School of Music announce a faculty concert for March 20 at Cable Hall, when the following program will be given: Sonata, for piano and violin, by Johannes Brahms, Edith L. Kellogg and Leon Marx; prelude, choral and fugue, by César Franck, Edith L. Kellogg; adagio, by Viotti, and "Elfenfant," by Popper-Halir, Leon Marx; "The Silent Voice," by Alma Tadema, Kate Wisner McCluskey.

Max I. Fischel, violinist, will present several pupils in recital at Music Hall on March 20. On April 18 Gertrude Consuelo Bates, a little eleven year old pupil of Mr. Fischel's will give a violin recital at Auditorium recital hall.



WALTER SPRY, DIRECTOR OF THE WALTER SPRY PIANO SCHOOL.

Beginning in May, Mr. Fischel will give a series of sonata evenings with Mr. Lorett, pianist.

Eleanor Luxmore will give a studio song recital on the first Friday in April, the program to be made up mostly of songs by modern composers, several of Edward MacDowell's compositions to be numbered among those represented.

The following named advanced pupils of Regina Watson gave a musicale on March 16: Paloma and Karla Schramm, Jessie Brown, Phyllis Fergus, Mrs. Harriet Greeky, Mrs. Brown, Mrs. Ives Toes, Mrs. Mears, Beronica Murphy and Emma Rolfe.

Louise Love, pianist, of the Bush Temple Conservatory, is filling concert engagements in the East. Miss Love has played at Rochester, N. Y.; Niagara Falls, Syracuse and at Columbus, Ohio, this month, and in April will give a series of recitals in Arkansas, at Little Rock, Pine Bluffs, and Searcy.

On March 20 a recital by the pupils of Justine Wegener and Louise Love will be given at Recital Hall of the Bush Temple Conservatory.

EVELYN KATSMANN.

A Brilliant Musicales.

The Hungarian Relief Society of New York gave a most interesting musicale last Sunday evening in the ballroom of the Hotel Astor for the benefit of the Hungarian Immigrants' Home.

The entire affair was ably managed by Arnold Somlyo, the general Eastern representative of the D. H. Baldwin Company, of Cincinnati. Mr. Somlyo not only managed the musical part of the entertainment and furnished a beautiful Baldwin piano, but also supplied the principal attraction, Germaine Schnitzer, the distinguished young pianist from Paris.

The program enlisted the services of Germaine Schnitzer, pianist; Elizabeth Schaub, soprano; the Flonzaley String Quartet; J. Pizzarello, accompanist, and Carl Hauser, humorist. Owing to the absence of Tony Frank, baritone, the published program had to be reconstructed.

Elizabeth Schaub sang delightfully "Chanson Provençale," "Csardas" from "The Bat," by Johann Strauss, and "Spring Song," by Weil.

Miss Schnitzer received an enthusiastic welcome by the music loving Hungarians who filled the room. Her numbers on the program were "Soirée de Vienne," Schubert-Liszt; prelude, Chopin; rhapsodie, No. 11, Liszt. To these she added half a dozen others. Perhaps her most brilliant performance was that of "Marche Militaire," by Schubert-Tausig, which evoked unbounded applause. With regard to this pianist's powers, only superlatives may be employed. Miss Schnitzer disclosed the highest phases of the pianistic art, completely captivating her audience. During a long intermission light refreshments were served. The musicale was a brilliant success. And that success is to be ascribed largely to Arnold Somlyo, whose efforts in behalf of a worthy charity are appreciated by the members of the Hungarian Relief Society and the recipients of their bounty.

Mr. and Mrs. Goodrich Will Have a Summer Session.

Mr. and Mrs. A. J. Goodrich will have a special normal session at their studios, 80 St. Nicholas avenue, New York, to extend from June 17 to July 19. These courses are planned to produce intelligent and thorough teachers, and will include piano, elementary and advanced; voice culture, theory and music training for children.

New York Institute of Music Recital.

Tonight's recital at the New York Institute of Music, Bessie Clay, director, 560 West End avenue, will be given by Joseph Maerz, the pianist.

CHICAGO ADVERTISEMENTS

EMMA DROUGHT Soprano
Song Recitals, Voice Culture
606 FINE ARTS BUILDING
CLARENCE PEASE BARITONE
Teacher of Singing
91 Auditorium, Chicago, Ill.

GARNETT HEDGE,
TENOR.
76 Auditorium Building, Chicago.

COLUMBIA The "Progressive" School of
SCHOOL of
MUSIC
KIMBALL HALL
Jackson Boulevard and Wabash Ave., Chicago
Call or write for handsome catalogue, mailed free.

MARY WOOD CHASE
CONCERT PIANIST.
Address all communications to
Chicago Beach Hotel, CHICAGO.

ARTHUR M. BURTON
Baritone
Fine Arts Building, Chicago.

GLENN DILLARD GUNN
BERNYA BRACKEN GUNN
Pianist.
502 Michigan Ave., CHICAGO, ILL.

SHERWOOD MUSIC SCHOOL
715 Fine Arts Building, CHICAGO

William H. Sherwood, Director; Eleanor Sherwood, Georgia Kober, Bertha Stevens, Mabel Webster Omer, Francis Moore, Edith Bane, Amanda McDonald, Arthur Beresford, Shirley Gandell, Adah Markland Sheffield, George Brewster, Mrs. Arthur Beresford, Zoa Pearl Park, Daniel Protheroe, Walter Keller, Jos. Chapak, and others; Miss Ida Serven. For catalog or information address,
LENA G. HUMPHREY, Mgr

CLARENCE BIRD,
CONCERT PIANIST AND TEACHER
419 Fine Arts Building, Chicago.

WILHELM MIDDELSCHULTE,
ORGANIST.
Permanent Address, 3232 S. Park Ave., Chicago.

ARTHUR BERESFORD
BASS-BARITONE.
Oratorio, Concerts and Recitals; Vocal Instruction; Coaching in Oratorio a Specialty.
708 Fine Arts Building, Chicago, Ill.

CAROLYN LOUISE WILLARD
Pianist
Address: Bush Temple, Chicago.

THE WALTER SPRY
PIANO SCHOOL
WALTER SPRY, Director
FINE ARTS BUILDING, - - CHICAGO
Catalog mailed on application

HARRISON M. WILD CONCERT ORGANIST.
Studio 6,
241
Wabash Ave.,
CHICAGO.
Piano and Organ Instruction

HOWARD WELLS
PIANIST.
Fine Arts Building, Chicago.
Managerial BUREAU COLLINS MUSICAL AGENCY.

CLARENCE DICKINSON
CONCERT ORGANIST.
LECTURE RECITALS.
678 Fine Arts Building, Chicago.

CHARLES MOERENHONT,
VIOLINIST.
Kimball Hall.

KARLETON HACKETT
TEACHER OF SINGING.
Kimball Hall, Chicago.

VIRGINIA LISTEMANN

GRANT HADLEY,
BARITONE.
ORATORIO AND RECITALS.
Auditorium Building, Chicago.

MRS. REGINA WATSON,
SPECIALTY: Repertoire work with Concert Pianists, and the training of teachers.
297 Indiana Street, Chicago, Ill.

GOTTSCALK LYRIC SCHOOL
L. G. GOTTSCALK and MRS. GERTRUDE E. GOTTSCALK
ocal Art from Elementary Training to Concert or Operatic Work.
Piano, Theory, Dramatic Departments.
KIMBALL HALL, CHICAGO

ALTA BEACH EDMONDS
Director of Music at Church of Messiah
514 Kimball Hall, Chicago

AMERICAN CONSERVATORY
KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the seventy eminent instructors the following might be mentioned:
Piano—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HENRIOT LEVY, SILVIO SCIONTI.
Singing—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, GRACE DUBLEY, JOHN T. READ.
Organ—WILHELM MIDDELSCHULTE.

Mrs. THEODORE WORCESTER, Pianist.
Direction: CHARLES BEACH,

Cable Building CHICAGO

MARIE WHITE LONGMAN Contralto
406 Kimball Hall
CHICAGO.
MARG LAGEN, TENOR.
THE HAMPDEN, 39th Street and Langley Avenue, CHICAGO

SOPRANO
Recital, Concert, Oratorio
583 Fullerton Boulevard
CHICAGO, ILL.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

MARY PECK THOMSON
Soprano
620 Fine Arts Building, Chicago.

Louise St. John Westervelt
SOPRANO
Concerts, Oratorios, Recitals
512 Fine Arts Building CHICAGO.

OSCAR DE IS Pianist
Teacher of Harmony, Counterpoint, Composition
302 KIMBALL HALL, CHICAGO

ELSA RUEGGER IN

ALBANY AND BALTIMORE

The Belgian 'cellist, Elsa Ruegger, has filled many out of town engagements since she played at the pair of concerts with the New York Philharmonic last month. Readers of THE MUSICAL COURIER know by this time that she is extremely gifted, holding pre-eminent rank with the greatest 'cellists of the world. The latest press notices refer to Miss Ruegger's engagement at the Peabody Institute, Baltimore, and at a joint recital with Cecil James, tenor, in Albany, N. Y.:

Elsa Ruegger, the young Belgian 'cellist, and Cecil James, the noted tenor, gave a most enjoyable concert at the Ten Eyck last evening, which delighted one of the largest and most brilliant audiences that has ever filled the ballroom. Miss Ruegger who has received distinctive honors from the royalty in Germany, Belgium, England and Russia, is a 'cellist whose playing is marvelous, handling the instrument with much skill and interpreting her numbers with grace and delicacy. Her first numbers, Jules de Swert's concerto, D minor, and Boccherini's sonata, in two movements, were beautifully rendered, and her last three numbers were Schumann's "Abendlied," Saint-Saëns' "Le Cygne," and Popper's "Spinnlied," given with a daintiness of touch delightful to the ear.—Albany Times-Union, March 5, 1907.

Elsa Ruegger, the eminent Belgian 'cellist, and Cecil James, the distinguished tenor, in their recital last night in the ballroom of the Ten Eyck, made musical history for Albany. The audience was of the large and brilliant type composed of the musical and social element, which filled the ballroom and portions of the mezzanine gallery. As it was the first appearance in Albany of Miss Ruegger and Mr. James there was that alertness and close attention that is always apparent on the arrival of new artists.

Elsa Ruegger, although very young, is one of the foremost 'cellists in this country and Europe. 'Cellists are a scarcity, and as for women 'cellists who have achieved greatness they are the rarest musical virtuosi. It is the third time that Miss Ruegger has been in America. At her first appearance, when she was but seventeen, her success was phenomenal, and since then her fame has been steadily advancing. She has played before royalty in Germany, Belgium, England and Russia, and now returns to this country to gain new laurels. * * *

In her playing she shows remarkable technical equipment; her tones are round, musical and with variety of color; her bowing is easy and graceful, and there is, above all that, something in her work that attracts. Her first numbers, Jules de Swert's concerto, D minor, and Boccherini's sonata, in two movements, were compositions less familiar to Albanians than the average offerings, thus making them, aside from their beautiful interpretation, musical novelties. In the playing of the first one, which was the heaviest on the program, there was a combination of qualities that make for the great artist. The last three selections revealed the lighter, brighter side of Miss Ruegger's art. There was Schumann's "Abendlied," Saint-Saëns' "Le Cygne," and Popper's "Spinnlied," with its sparkling, dainty music, in which rapid tempo and skillful fingering played a strong part. As an encore, Schumann's "Traumerei" was given, the 'cello exerting the same fascination as in the other numbers.—Albany Argus, March 5, 1907.

No greater tribute could be paid to Elsa Ruegger, 'cellist; Cecil James, tenor, and Frank Sill Rogers, accompanist and manager, than by the elegant, large and appreciative audience that attended the third of the series of subscription concerts at the Ten Eyck last evening. Each in his or her own way made the concert a success and evidenced the fact that he or she is master of the art of entertaining. * * *

Miss Ruegger played some unfamiliar compositions and some well known. Her most ambitious numbers were given in the early minutes of the program, but were not more enjoyed than her three closing gems, "Abendlied," "Le Cygne" and "Spinnlied." "Traumerei" was given an encore. Notwithstanding her sex, and the strength necessary for the skillful management of the 'cello, Miss Ruegger has been accorded a place among the leading 'cellists of the day. This she has done by the strength and dexterity of fingers, combined with that intelligence which seems to give her command of the composer's intention and the superb technique which makes for easy and graceful execution even in the passages full of dramatic intensity. Miss Ruegger will always be welcomed here.—Albany Evening Journal, March 5, 1907.

The press notices of her successful performances in other cities which accompanied the announcement of the first appearance in Baltimore of Elsa Ruegger, 'cellist, in no wise exaggerated the qualities and attainments of an artist whose playing merits only the highest commendation. Miss Ruegger, who is a Belgian, came to this country for the first time in 1898, and this is her fourth American season. With Velma Rawls, pianist, Miss Ruegger was heard yesterday afternoon in the ninth recital of the season at the Peabody Concert Hall. * * * Miss Ruegger possesses keen musical perception and wonderful technique, and her feeling is for the aesthetic rather than the emotional side of her art. This characteristic was displayed throughout the recital in the varying color and effective gradations of her magnificent tone, and was given its most striking manifestation in the Faure "Elegie."—Baltimore News, February 23, 1907.

Elsa Ruegger, 'cellist, and Velma Rawls, pianist, were the artists yesterday afternoon at the ninth Peabody recital of the present series, giving an interesting program in the presence of a large audience. * * * Miss Ruegger, who is a Belgian, first appeared in this country in 1898, and this is her fourth season in America. Yesterday was the first time she was ever heard in Baltimore. The dominant characteristic of her playing is the fine, even temperament she displays in her reading. Combined with it is admirable firmness and poise, with an infinite technical equipment and all the other qualifications essential to the first class artist she is. The



ELSA RUEGGER.

Locatelli sonata is a fine work for the 'cello, in which the soloist is given ample opportunity to demonstrate his or her resourcefulness, and which Miss Ruegger played in a splendid manner. She responded to the encore after the Schubert "Moment Musical" with "Das ist die Ruh," by the same composer.—Baltimore Sun, February 23, 1907.

People's Symphony Concerts.

The final pair of concerts in the People's Symphony series will take place at Cooper Union Hall, Thursday evening, March 21, and at Carnegie Hall, Friday evening, March 22. Franz X. Arens will conduct and Frederick William Gunther, baritone, and Henry P. Schmitt, violinist, will assist in the following program:

Overture, Marriage of Figaro.....Mozart
Symphony, No. 5.....Tchaikowsky
Toreador Song, from Carmen.....Bizet
Suite, from Carmen.....Bizet

Musicals by Mr. and Mrs. Sweet at Park Hill Club.

George Sweet, the baritone and vocal teacher, and Mrs. Sweet, pianist, arranged the program for the musicale given by the entertainment committee of the Park Hill Country Club, Park Hill-on-the-Hudson, Tuesday evening, March 12. Five of Mr. Sweet's artist pupils—Helen Jerome, soprano; Josephine Corcoran, contralto; Julia May, mezzo soprano; Vernon T. Carey, tenor, and George Flemming, baritone—were assisted by Ludwig Marum, violinist; Paul Kefer, 'cellist, and Mrs. Sweet at the piano in ensemble numbers and as accompanist for the singers. The program follows:

Sonata, A minor.....Grieg
Mrs. Sweet and Mr. Kefer.
Carissima.....Penn
Vernon T. Carey.
Trio, Messa Solenne.....Rossini
Miss Jerome, Miss May, Mrs. Corcoran
Ballad, Looking Back.....Arthur Sullivan
Josephine Corcoran.
Trio, D minor.....Arensky
Mrs. Sweet, Mr. Marum and Mr. Kefer.
Waltz Song (Cycle, The Wandering One).....Caro Roma
Helen Jerome
Border Ballad.....Cowan
Jug of Rum.....Old Irish
George Flemming.
Trio, I Naviganti (Opera, I Marinari).....Randegger
Helen Jerome, Mr. Carey, Mr. Sweet.

Miss Jerome created a sensation by her lovely voice and artistic singing. Futures are predicted for many American singers, but it may be positively announced if Miss Jerome does not reach the topmost rung in the ladder it will be her own fault. The range of her voice is phenomenal and the quality is surpassingly beautiful. Besides these assets the young lady has beauty and talent. Mrs. Corcoran's contralto is combined with the temperament that is so rare among contraltos. Miss May's sympathetic mezzo was heard to fine advantage in the Rossini trio. Mr. Carey's tenor, free from all nasal and throaty blemishes, was delightful. Mr. Flemming, one of the tried and trusted church and oratorio singers of the metropolis, also aroused enthusiasm. All of these singers bore the evidences of the Sweet training, which in all things reflects the best traditions of the Italian school, of which George Sweet himself has long been one of the most distinguished exponents. The audience was most cordial in its demonstrations, demanding encores after every number. Miss Jerome added a setting of "The Sweetest Flower," playing for this her own accompaniment; Mrs. Corcoran sang in inimitable style the semi-humorous song, "The Low Backed Car"; Mr. Carey sang Bohm's "Calm as the Night," and Mr. Flemming gave the martial "King Charles."

Mrs. Sweet's support at the piano enriched and aided the effect in all cases. Her skill and charm as pianist were further seen in the Grieg and Arensky numbers. In the latter particularly her singing tone, sympathetic touch, mental grasp and temperament made those present wish that the pianist might be heard more in public. The audience was one of the best behaved ever seen (and a society company at that). The absence of talking was refreshing and praiseworthy, no doubt partly due to the interest of the program. There were many expressions of regret at the prospect of losing these valuable musicians through the proposed going to Florence, Italy. It seems too bad to lose them. Several Americans going with them and associations they will form will make Florence the winner at our loss.

Henri Marteau introduced a new violin concerto by Joseph Lauber on March 8, in Mozart Hall, Berlin, at a concert given with the Mozart Orchestra for the benefit of the pension fund of that organization. Marteau plays more

WE HAVE YOU?

- Ugly Frown Lines.
- Mouth-to-Nose Lines.
- Flabby Eyelids.
- Crow's Feet Wrinkles.
- Pock Pittings, Scars.
- Pimples, Birthmarks.
- Warts, Veins, Moles.
- Superfluous Hair.
- Red Nose, Blistches.
- Scalp Troubles.


PERMANENTLY

CALL OR WRITE FOR FACE BOOK NO. 14, FREE

DR. PRATT, FACE EXPERTS, Registered Physicians and Surgeons

NEW YORK PITTSBURGH MILWAUKEE CHICAGO BOSTON

1122 Broadway 412 Wood 121 Wisconsin 214 State 160 Tremont



WE HAVE YOU?

- Sagging Cheeks.
- Drooping Mouth Corners.
- Imperfect Nose.
- Flabby Neck.
- Baggy Chin.
- Fallen Eyebrows.
- Check or Eye Hollows.
- Projecting Ears.
- Thick Lips.
- Imperfect Facial Contour.

PERMANENTLY

Sixth Season in New York

METHOD OF

MANUEL GARCIA

From Production to Interpretation Taught by His Pupil

HERMANN KLEIN

PRIVATE LESSONS DAILY

Classes of Grouped Voices (Special Terms) Twice Weekly

Studio: 154 West 77th Street

NEW YORK



Villa Capiani.

CAPPIANI

SWITZERLAND

SUMMER SCHOOL OF SINGING and ACTING

THIRD SEASON

Mme. CAPPIANI, the former Prima Donna of German and Italian Opera, will accept a limited number of pupils in her own villa, near the St. Gotthard Tunnel (Italian side), over 4,000 feet altitude, and surrounded by Pine Forests.

For terms apply to **MME. CAPPIANI, Hotel Flanders, 135 W. 47th St., N. Y.**

WALTER L. BOGERT
University Extension Lecturer on Music
MUSICAL DIRECTOR
Conductor of Millbrook (N. Y.) Choral Society and Flushing (N. Y.) Choral Society.
Address 72 Lawrence St., Flushing, N. Y. City

VOICE PRODUCTION
In Singing and Speaking based on Scientific Principles.
by **Professor Wesley Mills**
of McGill University, Montreal, Canada.
A work unique and indispensable for every teacher and advanced student.
At All Bookstores Illustrated. 212 pages. Cloth, \$2.00 net
J. B. Lippincott Co., Philadelphia

IN AMERICA JANUARY TO MAY, 1907

WATKIN MILLS

ENGLAND'S FAMOUS BASSO

"The greatest living HANDELIAN SINGER."—London Mercury Post, March 1904.

Under Exclusive Management

HAENSEL & JONES 843 Fifth Avenue, New York City

MUSICAL EDUCATION.

Interest in the matter of musical education, attracted by recent accounts in THE MUSICAL COURIER of how it is being done in the public schools, now calls for extension of scope of this field. Hereafter, music in private schools, colleges, universities, institutes for musical culture, musical associations, summer schools, summer study, trips and travels, educational musical publications, educational bureaus, etc., will receive attention. Also such private studios as attempt to do something more for their pupils than merely the "giving of pieces." Leaders of such institutions, or those interested in those lines, are invited to send news and notes showing their plan of progress, or anything else (not opinion) which may be helpful.

THE MUSICAL COURIER is published every week. Hence there is opportunity for the dissemination, at home and abroad, of a vast amount of new and valuable information in a line in which foreigners are apt to consider us deficient. The last place to remain as it "has been" (save in what is good) is the United States. The activity here in musical education is prodigious, most of it resultful as it is surprising.

The following topics in the line of public school work alone have been discussed in the educational department of THE MUSICAL COURIER every week since the time of the National Educational Association at Ocean Grove, N. J.

The existence there of a special musical bureau, headed by some of the most important men in the convention, and discussing topics of the greatest importance in the most educative way, suggested the necessity for such department. The half can not be told as regards musical education, sustained by the nation, and "the end is not yet."

The National Educational Association at Ocean Grove; its musical department, aims, influence, subjects discussed, people leading, record, description, news; pleas for large attendance and concentrated effort at musical associations, meetings, etc.—The Boston Normal Summer Schools, their branches and other schools, aims, results, personality and position of workers, etc.; other Normal School efforts in music and their leaders.—Demands and rewards for Normal music students as teachers in public schools everywhere.—Enlightening suggestions as to Normal training for all music teachers.—What constitutes Normal preparation, its influence, and the difference between methods and results of trained versus untrained teachers of music.—Need of private or individual instruction in certain stages of music teaching, but necessity for training in the art of imparting, among all classes of instructors of music as of

other branches.—How Normal work in music began and what it has done.—Some noted Normal conservatories and institutes for the preparation of music teachers and the high standards of music work in such.—Efforts of educators who are musicians, and musicians who are educators, to advance and perfect the art of teaching music.—Reports from some State superintendents and supervisors as to work done in their schools.—Lack of interest in music in the Bureau of Education at Washington, D. C.—Washington and Baltimore public schools, work and workers.—A big musical anniversary in Washington, D. C.—New courses of music for the schools.—Both sides of the subject "Uniformity of Outline."—Public schools in Maine, in the Philippines, in Mexico, in the West and South.—An efficient music supervisor in the Far West, his work and influence.—The first public school in the world, all about it.—Value of making known to the public the work being done in the schools in music.—Wonderful strides being made as to school music literature.—Valuable music books uniting instruction with song singing, composers and poets of first rank, technical exercises, drill possibility and suggestions for teachers.—Influence upon foreigners of the high grade thought and music taught in the schools.—How interest has grown among parents, teachers, principals, school authorities and communities.—Difficulties under which school music teachers have worked and the marvels of accomplishment.—Danger of expository features interfering with knowledge, and of instruction dropping into mere drudgery.—The American man as musician.—Intellectual vs. musical education in the States.—To make or not to make of music careers by Americans.—Rote singing vs. technic.—Public school choral work and its teaching.—School children in oratorio and festival work.—Necessity and value of examination in music as in all other studies.—The uniting of school and college work in music.—Preparation in the art of music itself for teachers of music.—Old fashioned thought about music in the schools, its selfishness and stupidity proven by results.—Answers to objections and misapprehensions as to school music work.—Object lessons for outside music teachers in the ways of school educators.—How class work is accomplished.—Music lectures, recitals, concerts, outside artists performing as example.—The New York public school music (still being continued every week).—Directors of New York public school music work (each a separate article).—Statistics, plans, difficulties, possibilities in the New York field and its power of influence.—Art spirit and influence in behalf of music of the New York City superintendent of schools.—Sketches of various music teachers at work.—Music in high schools, commercial and manual

training high schools, normal training schools.—Music in the elementary schools.—Weaknesses discovered and how they might be strengthened.—Excellencies and how they are being achieved.—Harmonious spirit and other remarkable qualities, universal amongst public school music workers (many of them worthy of monuments in the cause).—Over 900 names of music teachers from all over the United States, with from a line to two and three columns regarding them and their work.

All that is helpful and advantageous in regard to the proposed new fields of work will be treated in the same spirit.

FANNIE EDGAR THOMAS.

Matinee by Stanhope-Wheatcroft Pupils.

Pupils from the Stanhope-Wheatcroft Dramatic School, Adeline S. Wheatcroft, director, will give a matinee at the Casino, Thursday afternoon, March 21. The program will include a scene from "Romeo and Juliet" and the following one act plays: "Modern Love," by Frances E. Johnson; "The Turn of the Road," by Julia White; "Look at That Clock," by Paul Marion; "Dream Faces," by Wynn Miller, and "The Marble Arch," by Edward Rose and A. J. Garraway.

MISS MARY A. CRYDER
VOCAL CULTURE
WITH FUNDAMENTAL TRAINING
DICTION MAINTIEN
MUSICAL MANAGEMENT, 1934 N Street, Washington, D. C.

TEACHERS OF MUSIC

The Institute of Music Pedagogy begin their Summer Session, July 8th. Thorough instructions in the famous Weaver System of Public School Music.

The course includes practical demonstrations from primary to senior high school.

Diplomas are issued upon completion of full course. Certificates of credit given for completion of one or more subjects.

Situation beautiful. Board reasonable. Write for full particulars.

INSTITUTE OF MUSIC PEDAGOGY
L. L. WELLMAN, Sec., Northampton, Mass.

The Master School of Vocal Music
VOICE TRAINING, BREATHING, DICTION, LANGUAGES, THEORY, HISTORY, FENCING.—Madame Anriol Jaeger, Directress, assisted by a distinguished faculty—Madame Sembrich and David Bispham on visiting jury. Next term begins October 24th.
105 MONTAGUE ST., BROOKLYN, NEW YORK

COZZI

RIDER-KELSEY

SOPRANO

Oratorio, Concert and Song Recitals

SOLE MANAGEMENT

HENRY WOLFSOHN

131 East 17th Street, New York



HEKKING

THE GREAT GERMAN 'CELLIST

Conceded Without a Peer by Press and Public. One Transcontinental Tour Finished

Second Transcontinental Tour Begins April 8th, which includes the Northwest Pacific Coast

HEKKING IS AVAILABLE ALL SEASON

ENGAGEMENTS FOR SPRING TOUR NOW BOOKING

FOR ANY INFORMATION ADDRESS

R. E. JOHNSTON, Manager

St. James Building, Broadway and 26th Street
NEW YORK

Telephone: 666 Madison

GEORGE

HAMLIN

AMERICAN TOUR, JANUARY TO JUNE, 1907

ADDRESS FOR TERMS AND DATES: **HAENSEL & JONES,** 342 Fifth Avenue, NEW YORK

Exclusive Agents for America and Canada

GREATER NEW YORK.

New York, March 18, 1907.

The fifth afternoon musicale of the Rubinstein Club found the Astor Gallery filled to fullest capacity. Owing to illness of the president, Mrs. Harry Wallerstein, Madame Cross-Newhaus, as one of the vice-presidents, took charge. A program of delights was given by Birdyce Blye, Marguerite Claire and Cecil James, pianist, soprano and tenor respectively. Madame Blye played with much brilliancy; Miss Claire, a new soprano, just from Paris, sang two groups of songs which were appreciated; tenor James received several recalls after his beautiful singing, and Elizabeth Ruggles and Mrs. Wood played good accompaniments. The reminiscences of a few musicians, given by Madame Newhaus, were, as usual, very clever, being her personal recollections and experiences in a life filled with music and contact with the leaders in it in both hemispheres; she is at once witty, grave and gay, always interesting, having a certain French esprit hard to describe.

The annual reception to the president, which is combined with a concert of the Women's Philharmonic Society, was this year full of interest because of the variety of music presented. Amy Fay and her associates had prepared a program consisting of choruses for women's voices; duos for violin and piano, Mr. and Mrs. Nemes; baritone solos, Charles Stone Wilson; string orchestra, Olive Mead, conductor; and a final chorus sung by women of the society and thirty children from Public School 170, conducted by Laura Sedgwick Collins. The Nemeses collaborated in works by Beethoven and the moderns, and Mr. Nemes' solo playing was sincerely admired. Mr. Wilson won warm applause, for his voice is rich and expressive, and his singing and presence pleasing. The orchestra played Elgar's "Serenade," opus 20, a work of melodious character, and the choruses were sung with spirit. A large audience attended, wishing Miss Fay years of abundant material prosperity, and she received several beautiful bunches of flowers.

The "Bezalel Singing Society," founded and directed by Platon Brounoff, gave the first concert of the season at New Clinton Hall, March 13. Sixty singers united in singing exclusively Jewish music, or, at least, music composed by Jews. The most characteristic of this was Brounoff's

own choruses, including "The Jewish Marseillaise," "Zu Mein Volk," "Moishelach and Schloimelach," and "Dos Lied fun Lhon Schklav," all of which have Oriental color. Harry Nettle, Selina Kesner, Maurice Klisto, Pincus Foochmann, all pupils of Brounoff, sang various arias and songs by Halevy, Bizet, Mildenberg, Meyerbeer, Rossini, Rubinstein and Mendelssohn. Little Ray Silver, aged seven, sang "The Asra," and Max Dolin played violin solos which pleased. The affair was over about midnight, and a large audience remained interested to the end.

Conrad Wirtz, pianist, assisted by H. Millsbaugh, tenor, and Nellie Titus, accompanist, gave a piano recital at the Wirtz Piano School, March 22, his program being composed of the following: Sonata, op. 27, No. 2, Beethoven; ballade, op. 47, berceuse, three waltzes, impromptu and nocturne, Chopin; "Norwegian Bridal Procession," Grieg; rondo, Field, and concert study, Martucci. This served to show the technic and musicianship of the pianist in very favorable light, the singer lending interest to the recital. A pupils' recital is to be given in April.

The Catholic Oratorio Society gives works by modern composers (Selma Kronold, founder), and one of their concerts will take place tomorrow, Thursday evening, in Madison Square Hall. Besides Madame Kronold, soprano, Lloyd Rand, tenor, and J. Humbird Duffey, bass, will sing solos. Emil Reyl will conduct the chorus, and an orchestra selected from the Philharmonic Society will assist. The presence of Archbishop Farley and other dignitaries of the church is expected.

Laura S. Collins presented the dramatic poem, "The Iberian," by Osberne R. Lamb, music by Harriet C. Dixon, Saturday afternoon last, at the beautiful studios of F. and R. Lamb. She was assisted by Josephine Percy, soprano; Helen Niebuhr, alto; Dr. Franklin Lawson, tenor; Grant Odell, bass; Florence Duryea, violin; Olga Severina, 'cello; Harvey Loomis, piano; C. B. Hawley, organ, and Nana Driscoll, tympani, who together made up the Greek chorus which precedes and follows each of the three scenes. The classic form of the poem is very attractive, the language simple and truly poetic. From the pretty opening scene to the death the attention is held by the beauty of the

words as well as the human interest. Miss Collins' splendid diction and sympathetic reading meant much to the presentation; she was artistically gowned in Greek costume. The music is quaint and appropriate. The general charm of the afternoon was increased by the numerous art works on all sides, windows, ecclesiastical ornaments, and the glow of many candles.

Parson Price's pupils, Mrs. H. A. Brinckerhoff and Laura Hageman, assisted in Will Carleton's readings at Willard Hall, Passaic, March 1. They sang solos and a duet, winning much applause from the large audience.

Misses Sinclair, Treat and Bremen, pianists, pupils of Eugene Heffley, played a program made up entirely of compositions by Debussy, and Miss Gates sang a group of songs at St. Margaret's School, West Fifty-fourth street, March 14.

Elizabeth Boyd and Ethel Hawes, pupils of Marie Cross-Newhaus, were the soloists for the East Orange Musical Society a fortnight ago, and both received excellent notices in local papers for their singing and fine diction. The program was entirely of French music, old and new, and was heard by a large audience.

Cavalier Luigi Costantino, pianist, gives a recital at the Chemists' Club, West Fifty-fifth street, April 16. He is a member of the Royal Academy Philharmonic, of Bologna, and recognized there as a leading pianist. The recital will afford an opportunity of comparing the Italian methods of interpretation with that of pianists of other nationalities.

Tomorrow (March 21) Elizabeth Patterson will sing for the Irving School on East Twelfth street, giving some Old French, Italian, German and English songs.

Irwin E. Hassell announces a piano recital May 1, at Carnegie Lyceum, assisted by Emma A. Dambmann, contralto, and a violinist.

Charles Bigelow Ford has been engaged as organist and director of the choir of the Washington Square M. E. Church.

Amy Grant, who spent the last year abroad and gave several readings in London, England, is meeting with success in Palm Beach, Fla., where she won special recognition at a Fortnightly Club affair. The Library Association of St. Augustine has engaged her for a recital. The Palm Beach News and the Florida Times-Union speak in high praise of her.

Dr. B. Merrill Hopkinson directed the first concert of the choir of the Madison Avenue Synagogue of Baltimore, February 21, a miscellaneous program preceding the giving of "The Rose Maiden." A gold baton was presented him, the Baltimore Sun saying:

The presentation took place just before the rendition of the cantata, "Rose Maiden," and was felicitously made by Harry M. Smith, who referred to the director's earnest work for the organization. Dr. Hopkinson responded feelingly and cordially. The baton is engraved, "Dr. B. Merrill Hopkinson, from the Baltimore Hebrew Congregation Choir, 1907," and is an exquisite example of the goldsmith's art.

Horton Corbett, once of Buffalo, then of Baltimore, now established as organist and choirmaster of Christ P. E. Church, of Houston, Tex., is very busy and successful. He has just organized a society of sixty mixed voices for cantatas and oratorios. He also directs the Treble Clef, forty female voices; his own choir of thirty-four singers, and a male quartet, in addition to many pupils. February 23 his choir gave the fifth musical service; February 8 the Treble Clef Club and Galveston Quartet Society were associated in concert, and February 26 he gave an organ recital, playing works by German, English, Polish, Russian, French, Italian and American composers.

Richard Arthur Carden was at home Sunday afternoon, the guests of honor being Madame Lhévinne and Miss

Anna Lankow

Author "THE SCIENCE OF THE ART OF SINGING!"

ABROAD—Eduard Lankow, Royal Opera, Dresden; Martha Hofacker, Königsberg; Paul Veron, Bern; Maria Orthen, Leipzig. HERE—Concert, Oratorio, Church, Opera: Marguerite Arcularius-Janitz, Beatrice Bowman, Elsa B. Harris, Adele Krueger, Marguerite Steinberger, Bertha Shalek, Freda Buesing and others. Andreas Schneider, Berrick von Norden, Wm. G. Armstrong and others. The Studios at 25 West 97th Street, New York City



GUILMANT ORGAN SCHOOL

A THOROUGH AND COMPREHENSIVE PREPARATION FOR THE CHURCH SERVICE AND CONCERT PLATFORM

The Organ is Taught Exclusively by
WILLIAM C. CARL

34 West 12th Street, New York

Telephone: 3884 CHELSEA

SEND FOR CATALOGUE



"THE VICAR OF WAKEFIELD"

Now Running in London.

Address all communications to

BRAM STOKER, BUSINESS MANAGER

Prince of Wales's Theatre, London England

BISPHAM

Swickard. There was a large gathering, as usual at the Carden affairs.

The graduating exercises of the American Academy of Dramatic Arts and Empire Theater Dramatic School took place yesterday afternoon, March 19, too late for detailed mention in this issue.

A song recital by Harriet Foster, mezzo-contralto, assisted by Carl Bruchhausen, pianist, took place at Carnegie Chamber Music Hall, March 18. A further review will appear in our issue of March 27.

FRITZ SCHEEL DEAD.

From Philadelphia comes the calamitous news that Fritz Scheel, the noted conductor of the Philadelphia Orchestra, died in that city at a private hospital, after a month's illness, due to a nervous breakdown which developed very suddenly not long ago. He was taken to Atlantic City, where, for a short time, it looked as though he might recover, but on his return to Philadelphia pneumonia attacked the unfortunate leader, and in his weakened mental and physical condition he was unable to resist the ravages of the dread disease.

Fritz Scheel was born November 7, 1852, in Lübeck, Germany, and came of a musical family. In his native city he studied the piano and violin (the latter with Lauterbach), and at ten years of age played with the first violins in the Lübeck Orchestra. He also made himself proficient on the horn, trumpet, trombone and tuba before he was twelve years old. At that age he went to Leipzig and studied violin under David for five years. When seventeen he was appointed concertmaster and conductor at Bremerhaven. "While there," writes one of Scheel's biographers, "one of the earliest feats of this boy of seventeen in his new post was to conduct an entire act of 'Robert le Diable' from memory, the score having been lost or mislaid. After that he was no longer required to play in the orchestra, but was retained solely as conductor."

After four years in Bremerhaven, the young conductor was made solo violinist of the Schwerin Opera and leader of the city's summer concerts. He remained there nine years, when, in 1884, in competition against thirty-five other aspirants, he won the appointment as conductor of the Chemnitz Orchestra and succeeded Hans Sitt in that position. Here he stayed another nine years, making occasional trips with his orchestra to other large German cities, and founding a splendid choral organization, of which he was director, of course. In 1890 Scheel alternated with Hans von Bülow as conductor of the Hamburg Orchestra. Scheel ever afterward felt the influence of his association with the great von Bülow, and in fact often referred to him seriously as his real "teacher" in the baton art.

In 1893 Scheel came to the United States, and after conducting a few concerts in New York went to Chicago, where he conducted the Tivoli Orchestra at the World's Fair. In the following year San Francisco estab-

lished a symphony organization under Scheel's direction, after he had led some special concerts there and made a profound musical impression. The San Francisco enterprise was not a financial success, however, and Scheel returned East, where he found nothing to do for the time being except to conduct some popular concerts at Woodside Park, a suburban resort near Philadelphia.

"Here he attracted the notice of Philadelphia music lovers," says the biographical account from which a passage was quoted heretofore, "and he was asked to direct two concerts given early in 1900 for the benefit of the soldiers and sailors in the Philippines. The effect pro-



FRITZ SCHEEL.

duced by the eighty musicians under Mr. Scheel's leadership was such as to lead to the determination to establish a permanent local orchestra. The necessary subscriptions were secured, and thus was started, in the fall of 1900, the Philadelphia Orchestra, with Fritz Scheel as conductor.

"Five concerts were given the first season, fourteen the next, with as many 'public rehearsals,' or twenty-eight in all. Thirty performances were given the third season; thirty-six the year following; this season the number had increased to forty, and the engagements for next year are forty-four in Philadelphia, besides a large number in other cities."

In 1905 Scheel was elected leader of the Orpheus Club and the Eurydice Chorus, singing societies of Philadelphia, and thus, together with his orchestral concerts, the strain of rehearsal, and the selection and preparation of programs

for the three bodies of which he was the conductor, Scheel's health gave out, and he suffered several temporary physical collapses before the final one conquered him last month and now has stilled his active and useful career forever. He leaves a widow and several grown up children, who have been living in Munich. His daughter Margaret had been his constant companion in America.

German Conservatory and College of Music.

The New York German Conservatory of Music and the New York College of Music, of which institutions Carl Hein and August Fraemcke are contemporaneously the directors, both gave concerts last week, the former taking the form of a pupils' concert, when piano, violin, vocal and orchestral numbers were played and sung by Frieda Weber, Charlotte Moore, Henrietta Kahler, Harry Kauffmann, Edna Wuestenhofer, Guido Hocke, Esther Woolsey, Gertrude Sulzbach, Grace Schad and Otto F. Stahl. There are some very talented young people in the foregoing list, and they all did themselves and their respective teachers credit. At the College of Music there was a piano recital and lecture by Mr. Fiqué, Franz Liszt being under consideration. He played six of the best known piano pieces of this composer, and talked of him most interestingly. March 27 there is to be a chamber music concert, also at College Hall, by members of the faculty.

Alice Sovereign Will Go to Europe.

Alice Sovereign, the contralto, after singing at the Syracuse Music Festival, will go direct to Europe, where she will study with some of the leading teachers. Beginning with the time when she first attracted attention by her singing at a Maine festival, under William R. Chapman, many people have watched her career, and believe that the future has yet greater things in store for Miss Sovereign, who has a fine voice, musical nature and ingratiating presence combined. These qualities usually lead to prominence and success.

March Music.

You may talk about your "oprys"
And your high priced symphonies,
But the first spring bluebird's whistle
Will be good enough for me.

—Chicago News.

GENEVIEVE CLARK

WILSON

SOPRANO

MARY

BYRNE-IVY

CONTRALTO

CECIL

JAMES

TENOR

CHARLES NORMAN

GRANVILLE

BARITONE

FRANK

CROXTON

BASSO

SOLE DIRECTION

WALTER R. ANDERSON

Phone 2514 Bryant

7 W. 42d ST., NEW YORK

DIRECTION:

HENRY WOLFSOHN

131 East 17th St.
NEW YORK

Head of the Piano Department, New York Institute of Musical Art; accepts a limited number of engagements. Address

HENRY WOLFSOHN, 131 E. 17th St., New York

VIOLA WATERHOUSE

G. MAGNUS SCHUTZ

STUDIO

No. 404 CARNEGIE HALL

NEW YORK CITY

(Vocal Instruction)

SOPRANO

Worcester Festival, 1906
8 East 18th Street, New York
Telephone: 5108
Morningside

Oratorio, Concerts
Recitals

BASSO-BARITONE

Albert Patton, Mgr.

25 East 23rd St.

New York City



SIGNOR

CARBONE

THE EMINENT SPECIALIST IN VOICE PRODUCTION

For Eleven Seasons Leading Member with Metropolitan Grand Opera Co.

ART OF SINGING FROM BEGINNING TO FINISH.
(ITALIAN METHOD.)

Carnegie Hall, Suite 601-602, New York.

Season 1906-7 Entirely Booked

Season 1907-8 Now Booking

DIRECTION:

HENRY WOLFSOHN

131 East 17th St.
NEW YORK

SCHUMANN-HEINK

SIGISMOND

STOJOWSKI

WISCONSIN MUSICAL BRIEFS.

Madison.

February 28 Ellen Beach Yaw, supported by Georgiella Lay, pianist, and Maximilian Dick, violinist, gave a concert in the University Armory. The week preceding, the Skovgaard Concert Company appeared in Music Hall. The company was headed by Axel Skovgaard, a Norwegian violinist; Eleonora Olson, soprano, and Lois Louise Davidson, pianist, were able assistants.

Mendelssohn's "Hymn of Praise" was the work given this year by the Madison Choral Union, E. A. Bredin, conductor. The soloists were: Clara Williams, soprano, of Minneapolis; Garnett Hedge, tenor, of Chicago; Arthur Dunham, organist, of Chicago, and Vena Brunk, of Madison.

Carolyn Louise Willard, of Chicago, gave an intrinsically interesting and well rendered piano program in her recital at the University Library Hall earlier in the season.

A recital was given on Wednesday evening, February 27, in Music Hall, by the pupils of Alice Regan and Adelaide Foresman, instructors in piano and voice, in the University School of Music. Hazel Alford, Edyth McMillan, Florence Perkins, Flora Gilman, Elizabeth Nebel, Barbara Kleinfelter, Ella Memhard, Esther Simpson and Sarah Morgan appeared on the program.

The sixty-fourth student recital of the University of Wisconsin School of Music was given by pupils of Mrs. Sandberg in piano and E. A. Bredin in voice. The following were the participants: Belle Farnum, Ruth Moss, Mary Bewick, Irene Starcks, Ethel Churchill, Loyal B. Aldrich, Mae Theobald, Cora Norsman, Lucile Comfort, Lula Starcks, John C. Watson and Horace Allyn.

Beloit.

At the January concert given by the Treble Clef Club the following were the soloists: Misses Fairchild, Slaymaker, Rood, Kent, Garlick, Mrs. Kraemer, and Messrs. Rowell and Leach. Those at the February concert were: Misses Benney, Kneller, Rood, Slaymaker, Mrs. Rosman, Dowd, Kraemer, and Messrs. Graves, Walter Allen, Robert Ball and Mr. Rowell.

In the third concert given by members of the faculty of the Beloit College music department, the program was entirely devoted to Mozart. Presenting the same were Professor Tyler, Misses Croft and Garlick and Mr. Leach.

The song recital given early in February by Garnett Hedge, tenor, of Chicago, served only to establish this singer all the more firmly in the high esteem of Beloit music lovers. Each number of his program was delightfully rendered and left nothing to be desired.

The concert given by the Skovgaard Concert Company, on February 18, was greatly enjoyed.

Watertown.

The fourth annual concert given by the Apollo Musical Club was a brilliant success. Daniel Protheroe, of Milwaukee, is the musical director. Cowen's beautiful cantata, "St. John's Eve," was the largest number given. The soloists were: Ellen Kinsman-Mann and Mabel Baker, from Chicago, and William Sproesser and Edward Schempff. Mrs. William F. Whyte was the accompanist.

Wausau.

The Ladies' Tuesday Musical Club is devoting its attention this year to a study of modern composers. The American composers studied in the January meeting were Emil Liebling, Arthur Foote and George W. Chadwick. Those taking part were: Mesdames Templeton, Boehm, Hart, Speer, Flieth and Jones, Misses Roach, Thayer, Ringle, Dunbar and Heinemann, and Mrs. David Livingstone, of Merrill, Wis.

Neenah.

Arthur Shattuck's "Home" piano recital, given at the Neenah Theater, was a most gratifying success. The large audience filling the theater responded unanimously and heartily in its appreciation of the artist's interesting and brilliantly rendered program. The recital proved indeed an ovation from beginning to end. Mr. Shattuck will spend the next year in Europe.

Oshkosh.

One of the most successful concerts of the season was that given at the Plymouth Congregational Church on February 21 by Florence Pierron, contralto, of Boston; Mrs. Guy Bevier Williams, soprano, and Mr. Williams, pianist.

La Crosse.

Of special significance to La Crosse musical life was the recital given by the violin virtuoso, Jacob Reuter, a decidedly important acquisition to local musical talent, assisted by Barbara Ann Russell, mezzo-contralto, and the Reuter String Quartet, composed of Jacob Reuter, first violin; Edward Dirks, second violin; Isidor Benoit, viola, and Edward E. Dow, violoncello. The accompanists were Mary S. Austin and Oscar Frey.

Ellen Beach Yaw sang to a very enthusiastic audience. She did especially well in the "Swiss Echo Song." Maximilian Dick is certainly a master of his instrument, and the honors of the evening were equally divided between the two artists.

At the second concert of the series being given by Dana's Band, Mr. Thomas was one of the soloists, playing a Liszt concerto with splendid effect. He is a recent addition to La Crosse musicians. Jacob Reuter, violinist, achieved another signal success at this concert.

February 17 Stainer's "The Crucifixion" was given at Christ Church under the direction of Harry Pachman, organist, by the church choir and the solo quartet—Miss Aiken, Mrs. Dow and Messrs. Zeilke and Forsyth.
E. A. STAVRUM.

Howard Wells Recital.

The following are the press comments on the piano recital which Howard Wells gave at Music Hall, Chicago, on February 28:

The Mendelssohn prelude and fugue was played with commendable authority. The octave passage at the end was particularly well done. The shading was admirable, and the decrescendo effect was skillful. That Mr. Wells is a musician of culture and innate refinement there is no doubt.—Chicago Journal.

He presented a program which testified both to his earnestness and discretion. The Schumann "Carnaval," the Chopin polonaise in F sharp minor, and the Mendelssohn prelude and fugue in E minor were the ambitious numbers. Two etudes of Poldini, a Saint-Saëns prelude and the same composer's familiar etude en forme de valse stood for his discretion and desire to please the less serious section of his audience, and the Liszt transcription of Schubert's "Frühlingsglaube" might be listed in either class according to the interpretation given it.

Mr. Wells was at his best in this number, the Chopin polonaise and the Mendelssohn prelude. Here he displayed a pleasing tone in cantilene, excellent musical taste as to the details of interpretation, and a technic fully adequate to the demands made upon it.—Chicago Inter Ocean.

Mr. Wells is making himself master of the piano—it now obeys and responds where formerly it occasionally declared its independence. The result is authority, finish and beauty in his playing.—Chicago Tribune.

Mr. Wells' playing is well known to Chicago audiences. He has been heard several times in recitals, and last year appeared with credit as soloist with the Thomas Orchestra. Last evening he was in excellent form and gave a series of pleasurable renditions. The "Spring Thoughts" he played with full appreciation of its poetry.—Chicago Examiner.

Mendelssohn's E minor prelude and fugue and Schumann's "Carnaval" have figured on many recital programs; it is, therefore, only necessary to record Mr. Wells' effective interpretation of them. Liszt's transcription of Schubert's song, "Frühlingsglaube," was played with good appreciation of its poetic significance, and in the polonaise by Chopin, which followed it, Mr. Wells made it evident that he could produce a large and sonorous tone when the occasion required. In two concert etudes by Poldini, a composer who has contributed much to the literature of the piano, the concert giver accomplished some of his best work, for in them his deftness of execution and graceful style were shown to every advantage.—Chicago Evening Post.



A Strikingly Interesting Musical Newspaper,
representative of America's Band and Orchestra Players, Popular Music Composers and Publishers, and the allied industries of Musical Merchandise; also Musical Drama.

Annual Subscription 50 cents.

Single copies 5 cents.

Published on Second and Fourth Weeks of every Month.

ST. JAMES BUILDING, ROOMS 323-324

Broadway and 26th Street, New York.

S O U S A

SOUSA AND HIS BAND

ASTOR COURT, 18-20 West 34th Street
NEW YORK

Telephone, 9046 38th Street
Cable Address, Sousaband

JOHN PHILIP SOUSA
CONDUCTOR

MAUD POWELL

SOLOIST THIS SEASON with
New York Philharmonic,
Hartford Philharmonic,
New Haven Symphony,
Theodore Thomas Orchestra, Chicago,
St. Paul Orchestra,
Cincinnati Orchestra,
Boston Symphony Orchestra.

Address
STEINWAY HALL
OR
J. E. FRANCKE
1402 BROADWAY
NEW YORK

"Plays the Tchaikowsky concerto better than any other living violinist."

Henry J. Wood

JUNE REED

CONCERT VIOLINIST

Address: 26 West 17th Street, New York
Phone: 4242 Chelsea

ROLLIE BORDEN-LOW SOPRANO
Concerts, Recitals, Oratorio
SPECIAL FRENCH PROGRAM

Management: ANDERSON MUSICAL BUREAU, 7 West 42d Street

SHOTWELL-PIPER Dramatic Soprano
Direction
LOUDON CHARLTON
Carnegie Hall, New York

ALFRED PENNINGTON

Piano Lecture Recitals
Pianoforte Instruction

CONSERVATORY OF MUSIC

804 Linden Street, Scranton, Pa.

MISS MARIE

NICHOLS

THIRD AMERICAN TOUR
ENTIRE SEASON, 1906-7

Direction: LOUDON CHARLTON
CARNegie HALL, NEW YORK

WM. H. RIEGER TENOR
Oratorio Concert and Song Recitals. Vocal Instruction.
STUDIO: 149 West 23d Street
New York City
Telephone: 4804 Chelsea.

CLEVELAND CHATTER.

719 THE ARCADE,
CLEVELAND, March 11, 1907.

Here is a rather good bon mot anent a music critic. It applies to a class of musical "boosters" who are dined and gastronomically entertained by the "boostees." Probably New York has a few, more or less, as have the provincial towns—even Cleveland. I give it as I overheard it in one of our popular cafés recently: Miss A (to escort in confidential tones)—What do you think of Blank's musical critiques? Mr. B. (in penetrating and convincing tones)—Oh, they serve Blank well as meal tickets.

A critic named Blank
Keeps hot air in a tank,
Which is tapped by just pressing a button;
To artists of rank
It is merely a thank,
But to others the pay is in mutton.

Rudolph Friml, who concertized with Kubelik on his last tour, spent a week or so in the city recently, and during that time was in popular demand among our Bohemian citizens. At their solicitation he gave a piano recital one day last week, and did some playing that surprised me not a little. He is a young artist with an astonishing technique and an exuberance of temperament. To this may also be added an unusual gift for improvisation. He played at this recital pieces like Chopin's A flat polonaise and the Schultze-Elver "Blue Danube" transcription in a style that was at once musicianly and brilliant. To the latter composition he imparted a Viennese lilt and swing that even so great an artist as Lhévinne did not realize. Friml has the stuff in him that makes pianistic eminence, and I am sanguine that he will make a name for himself before many seasons. As a composer, too, he has decided talent. I heard several of his piano compositions at the recital, as also in private, and was much impressed by their merit. Some concert studies are pianistic and brilliant and possess a decided original note. Among more pretentious efforts are a piano trio, of which I heard a menuetto full of antique flavor and modern harmonization, and a piano concerto. Schirmer has a number of his pieces in print, which have the twang of musical feeling in them, notably a "Valse Poétique" and a brilliant character piece, "Murmur of the Woods." I write thus eulogistically of Friml, for he is a modest as well as gifted musician.

Herbert Sisson, who has been the organist of Epworth Church for five and a half years, retires from the position to assume a similar one at the East End Baptist Church. The last Sunday of his Epworth service he gave a recital devoted exclusively to compositions by Guilmant, with whom he studied last summer. Sisson's new organ is one of the largest and best in the city, having four manuals and all the modern mechanical stop combinations. It will afford Sisson abundant opportunity for the exploitation of his organistic talent, since he is one of our best local organists.

Sunday, March 10, the Bach Choir of Woodland Avenue Presbyterian Church, under direction of C. A. Radde, gave a praise service, of which the entire program was compositions of James H. Rogers. This is a deserved compliment to our talented local composer and worthy of emulation by other choirs here and elsewhere. For the past number of years Director Radde has devoted one special service to Cleveland composers, and thereby displayed his loyalty and generosity to local talent. At the service first mentioned, Francis Sadlier, baritone, and Ella Erdmann were the soloists. John R. Frampton is the church organist.

Yesterday afternoon the last Sunday "Pop" was given at Keith's Theater. The program, under Johann Beck, included movements from the "Pastoral" symphony, a concert overture by Marinus Salomons, directed by the composer; the "Rakoczy March" of Berlioz, and other pieces of minor importance. Emil Ring played, with orchestra, two movements of the Henselt piano concerto. Harriet Mintz sang an aria from Costa's "Eli." The playing of the orchestra was hardly up to its best standard. In fact, it had the tang of a rehearsal about it, and notwithstanding Beck's batonic efforts, the attacks were ragged and the ensemble devoid of artistic coloring and effects. There was a lack of unanimity, due, evidently, to a misunderstanding as to time employed. Some used standard and the balance sun time. Ring gave a creditable reading to the concerto. In fact, the spirit of his interpretation was better than its technical expression. It was musicianly, however, and for that reason enjoyable. Salomon's overture proved a well conducted work, showing more craftsmanship than inspiration. The handling of these themes was of much greater import than the themes themselves. The composition, like the composer's playing, displays

clever musicianship rather than any great depth of emotionalism or musical thought. This was the last "Pop" of the season. Whether these concerts will be revived next season depends upon public interest and support. It seems strange that in a city of nearly half a million inhabitants there is not enough public interest to support adequately enterprises of this kind, and, what is still more to be wondered at, is that, with all our wealth and supposed culture, there are none of sufficient philanthropic spirit to establish a guarantee for the permanent support of concerts for the enlightenment and entertainment of the commoners. The "Pops" have paid expenses, and that is about all. The musicians have received but a bare pittance for their services. I have suggested in the Press that we pedestal a statue of Rip Van Winkle in our public square to remind us that we must wake up after twenty years of artistic somnolence. We are not dead, but only slumber, with an occasional musical snore to remind those who are awake that some time there will be an awakening. But when? Beck and Ring have given to the "Pops" their best efforts, and the men of the orchestra have seconded their endeavors to the best of their ability. But if we are ever to have a permanent orchestra the "Pop" orchestra must furnish the artistic and educational leverage and form the nucleus of something better. The class of people attending the "Pops" can hardly afford the more expensive series of symphony concerts we are having under the auspices of the Fortnightly Club; neither is this class sufficiently advanced in art appreciation to really enjoy the highest epics of symphonic art. And therein lies the trouble: the supporters of the symphony concerts are not interested in the popular efforts of the "Pops" and the "Pop" patrons cannot afford the more expensive symphony concerts. When the "Pop" audiences have attained the symphony standard, then, and then only, can we have our local symphony orchestra. But when Rip wakes up it will happen, whether or no the Chatterer is here to see it. WILSON G. SMITH.

Students in Ibsen Play.

The first production in this country of Ibsen's "The Vikings at Helgeland" will be given on the afternoon of March 22, at the Empire Theater, by the American Academy of Dramatic Arts. This production will be the final performance of the season to be given by the Academy, the cast including the entire membership of the graduating class.

TRANSCONTINENTAL TOUR

SEASON 1906-7

Direction: HENRY WOLFSOHN

131 East 17th Street
NEW YORK

Moritz
Rosenthal

THE
MUSICAL
SENSATION
OF THE SEASON

JANUARY: Middle West

FEB.—MAR.: California and Northwest

APRIL: Middle West and East

WEBER PIANO USED

BOSTON.

HOTEL NOTTINGHAM,
BOSTON, MASS., March 16, 1907.

The Handel and Haydn in a New Work.

The Handel and Haydn Society will present "Belshazzar," Handel's oratorio, in Symphony Hall on Sunday evening, the 31st, with Emil Mollenhauer conducting, as usual.

This, it is stated, is the first time this oratorio has been performed in America. The solo singers will be Evta Kileski-Bradoury, Isabelle Bouton, Emily Stuart Kellogg, George Hamlin and Watkin Mills. Mrs. Kellogg is the contralto soloist of St. Bartholomew's Church, in New York, and will be heard for the first time in this city.

Choral Art Society's Final Concert.

On account of Wallace Goodrich having been made the new conductor of the Cecilia Society for next season, the Choral Art organization, admirable as it is, must be suspended. This is regrettable. It has sustained the highest of standards in its programs, and the singers are splendidly trained. The program on Thursday evening, given at Trinity Church, included Lotti's "Crucifixus," Palestrina's "Stabat Mater Dolorosa," Allegri's psalm, "Miserere Mei, Domine," Parker's "Jam Sol Recedit," and motets by Vittoria, Eccard, Schentz and Leisinger. In the psalm the alternate verses were intoned by Mr. Morowski. The Palestrina numbers were sung by two choirs. All of the works were unaccompanied. A program of ecclesiastical music, and one of high standard as that presented on Thursday evening, shows indeed the tendency of the musical age. To interest an audience, outside of regular church services—and this Wallace Goodrich has achieved with the programs of a religious order—means that music is on a good basis in this city. The singers showed excellent training, and it was with close interest the large audience sat through what might have otherwise proved a most tiresome evening.

Katharine Goodson's Recital.

Katharine Goodson again charmed a large and demonstrative crowd of representative musicians and laymen at Jordan Hall on Thursday afternoon. Her program included:

Faschingsschwank aus Wien.....Schumann
Allegro, Romanzo, Scherzino, Intermezzo, Finale.
Nocturne, C minor.....Chopin
Mazurka, B minor.....Chopin
Ballade, A flat.....Chopin
Meditation (new; dedicated to Miss Goodson).....Arthur Foote
Etude, Espenlaub.....Sauer
Barcarolle.....Rubinstein
Etincelles.....Moszkowski
Valse Impromptu.....Liszt
Polonaise, E major.....Liszt

The numbers were alive with interest, as Madame Goodson invests each with a definite originality of interpretation, which is one of the secrets of her brilliant success. Arthur Foote's "Meditation," dedicated to this piquant artist by the composer, brought its due amount of applause from the large audience. Madame Goodson's technical attainments positively dazzle; her intelligence is always judicious and she is always and ever the true poet. Crowds of ad-

miring friends and strangers flocked to the artist's room after the recital to congratulate Madame Goodson.

The Eighteenth Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra, Dr. Muck, conductor, took place as usual, Friday afternoon and Saturday evening. The program was: Symphonic poem, "The Steppe," Noszkowski; symphonic poem, "Vysehrad," Smetana; dramatic overture, "Husitska," Dvorák; Symphony No. 6, "Pathetic," Tchaikowsky. The initial performance was given Noszkowski's symphonic poem in the form of an overture. "The Steppe," a most beautiful tone painting of a battle scene, was given an original and realistic treatment by Dr. Muck, and his reading of the "Pathetic" was thrillingly dramatic, and the entire concert was memorable for its fine and distinctive work.

E. Russell Sanborn's Engagements.

E. Russell Sanborn, the organist, has booked several important engagements through Ohio, Michigan, Colorado and other centers, and is at present on a concert tour. A Cleveland, Ohio, program for dedicating a large church there, where a magnificent four manual organ had been installed, had to be postponed or annulled for the present on account of conflicting dates in the East. Reports come from the West that in every instance where Mr. Sanborn is playing at present, return engagements are being solicited by the committees. Plans for a Western Coast series of concerts are being made for the early fall by Mr. Sanborn, who is strongly equipped for concert work, always having fresh and desirable programs ready for the public.

Lucia Gale Barber's "Rhythm."

An event of interest to fashionable and literary Boston is that of Lucia Gale Barber's afternoon of "Rhythm" at the Tuileries, on Commonwealth avenue, on April 2. This should, and doubtless will, attract music lovers also, as it pertains to the highest fundamental laws of music expressed in and by the body. Elmer Gates, Dr. Stanley Hall, Dr. Brodie Patterson and other equally representative men recognize Mrs. Barber as America's exponent of art in this particular line.

BOSTON BREVITIES.

B. J. Lang, as has been his custom for several seasons, is presenting Bach's "Passion Music" at King's Chapel vesper service during Lent. These services have always been attended with special interest, as Mr. Lang is the pioneer in this particular line of music in the East. His long term of activity in the leading events of Boston's musical life causes his pending retirement from the conductorship of the Cecilia to impress a wide circle of friends and pupils in this and other cities.

Cecil Fanning, the young baritone, of Columbus, Ohio, is at present singing socially in and around Boston. At a

recent drawing room musicale, promoted for the cause of charity, Mr. Fanning was heard by about 200 guests.

A farewell concert by Alwin Schroeder, the cellist, so long associated with the Kneisel Quartet, assisted by his daughter Elfriede, is announced for April 23 in Chickering Hall, prior to his departure for Germany.

Madame Samaroff, the pianist, played with the Boston Symphony Orchestra in Worcester last week with brilliant success. She has been entertained by Boston friends at various times through the winter season.

Etta Edwards' advanced pupils will be heard on March 28 at a Waldorf-Astoria recital in New York.

Elizabethan music is being essayed by the Harvard Chapter of Delta Upsilon for the production of "The Knight of the Burning Pestle." A. M. Hurlin has the collecting and adapting of the music, his intention being to find the original tunes so far as they have been preserved.

Katharine Ricker, contralto, sang for the Musical Club at Fall River, Mass., on Saturday afternoon. Timothee Adamowski and Max Zach also appeared on the program. Miss Ricker was heard to splendid advantage in a Saint-Saëns aria and songs by Chaminade, Haynes, and in a Von Fielitz cycle. She responded to an encore with Mrs. Beach's "The Year's at the Spring."

A new children's opera, "Ganzita," has been written by Milo Benedict, of Concord, N. H., and will be given there by local talent soon. Both Mr. and Mrs. Benedict (Gladys Perkins Fogg) have been heard in Boston to advantage, the latter being a pupil for several years of Wilhelm Heinrich, the blind tenor.

Clara Tippet's Portland pupils held a reunion on Tuesday evening at the Baxter Building, in that city, when they were given a thorough examination by Mrs. Tippet, who thinks that all pupils should be able to give and recognize a just criticism of singing; that criticism, to prove helpful, should be relative, and from two points of view, invariably, instead of the usual destructive, fault finding squibs nowadays, and called by the novice "criticisms." Mrs. Tippet has frequent reunions of her large classes.

The Amphion Club's program, given at Melrose, under the direction of E. Cutter, Jr., proved the best success of the season in that town. Part I consisted of a quartet, "Awake, Awake, 'Tis Morning" (Kirchle), and sung by Messrs. Fitz Gerald, Beal, Toby and Clark; an aria by Mozart, sung by Mr. Plançon, and a number of choruses interspersed by solos by Mrs. Cabot Morse, whose reputation is already known. Part II was made up of songs by Mr. Plançon and the male chorus, with Chadwick's "Ecce Jam Noctis," sung by the men with splendid spirit and tempo. It was a successful event.

A recital of old French music by Arnold Dolmetsch, Mrs. Dolmetsch, Laura Kelsey, W. Adams and Madame Marius took place in Chickering Hall on the 12th. To hear old French tunes so well played and interpreted in song was an evening well spent, and Mr. Dolmetsch again demonstrated his wealth of information regarding old time instruments and their music. It was educative, instructive, interesting and artistic. Madame Marius has a way all her own, as far as inimitable interpretation of songs goes, but her vocal equipment belongs to the past. Nevertheless, it was a program of intense interest to all who attended.

The Verdi Orchestral Club, John M. Flocton, conductor, gave its annual concert at Chickering Hall. Marie Sundborg-Sundelius, soprano, and a pupil of Madame Franklin Salisbury and Olga Lyche, assisted.

Maud Powell, the violinist, will give a recital in Steinert Hall on April 23. WYLYA BLANCHE HUDSON.

Faolten Pianoforte School
CARL FAULTEN, Director
Professional Training for Pianists and Music Teachers. Send for free booklet on the Faolten System *Twelfth Season*.
30 Huntington Ave., Boston

Frederick N. Waterman Baritone and Teacher of
177 Huntington Avenue - BOSTON, MASS.
OPERA, ORATORIO, CONCERT, RECITAL. Voice

PALMER VOICE CULTURE
SBRIGLIA METHOD

Teacher of Winnifred Spaulding, Soprano with the Hay Ward Co.; Lillian Salmon, Soprano Kirk St. Church, Lowell, Mass.; Madam Geline, Contralto Universalist Church, Lowell, Mass.; Selma Gibson, Instructor in Red Wing Seminary, Minnesota; Elizabeth Crawford, Soprano, Dallas, Texas; Norma Drexel and others.
STUDIOS: Swan Ridge, Lowell, Mass. PIERCE BUILDING, Boston, Mass.
Beller Exchange, Providence, R. I.



Katharine GOODSON
The English Pianist

Who has made her American Debut this Season will tour the United States in 1907-08

ENGAGEMENTS NOW BOOKING, NOVEMBER, 1907, TO JANUARY, 1908
Managers, Clubs and Musical Organizations are cordially invited to correspond with

HENRY L. MASON, 492 Boylston Street, Boston
Regarding Dates, Terms and all particulars

I have known many artists in my life, many soloists, but the true musician-artists I can count on the fingers of one hand: d'Albert, Ysaye, Paderewski—to these names I now add Miss Goodson.—Arthur Nikisch.

In Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree.—Boston Transcript.

From the very first phrase the performance was full of authority. There was a remarkable breadth and a display of wrist action such as rivaled d'Albert himself. The wildest applause and recall after recall followed.—Boston Daily Advertiser.

Her performance was one of rare brilliance. She was recalled again and again.—Boston Herald.

Dr. Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.—Boston Globe.

She has a technique at her command which obeys her sovereign will as if it were a matter of course.—General Anzeiger, Dusseldorf.

Throughout her performance of Schumann she showed a fine sense of tone-color and artistic taste.—Leipziger Neueste Nachrichten.

In everything there was revealed a highly developed and remarkable technical power combined with healthy musical feeling and finely educated taste.—Musikalisches Wochenblatt.

She has a rare power of emotional expression which never degenerates into affectation.—London Times.

Miss Goodson is a young artist of remarkable temperament and her playing of Beethoven's great sonata in A flat was an astonishing performance.—Musical Courier.

THE MASON AND HAMLIN PIANO AT ALL GOODSON CONCERTS.

FELIX FOX

PIANIST
Address RICHARD NEWMAN
Steinert Hall, Boston, Mass.

GEBHARD

PIANIST
Direction: HENRY L. MASON
492 Boylston St., Boston
MASON & HAMLIN PIANO

PHILADELPHIA.

PHILADELPHIA, Pa., March 16, 1907.

In the Lutheran Church of the Holy Communion the final services over Fritz Scheel, late conductor of the Philadelphia Orchestra, were held this afternoon. The church, made fragrant by the mass of flowers, was crowded and there was scarcely a dry eye among the huge throng of people assembled to pay him tribute, as his orchestra, the men with whom he had been so constantly associated, began that noblest of all funeral marches, from the "Eroica."

Two eulogies were delivered, one in English by the Rev. Mr. Sandt, and the other in German by the Rev. Adolph Spaeth. During the service the Orpheus Chorus sang Sullivan's "The Long Day Closes," and "Holy Peace," by Abt, while the French Horn Quartet played Mozart's "Ave Verum" at the final resting place, in Laurel Hill Cemetery.

The honorary pallbearers included representatives from the executive committee, guarantors, business office, orchestra members, Philadelphia Symphony Society, Orpheus Club, Eurydice Chorus, Mendelssohn Club, Choral Society, University of Pennsylvania, Philadelphia newspapers and Philadelphia musicians.

Charles Augustus Davis, business manager of the Philadelphia Orchestra, announces that, with a few exceptions, the orchestra will next year be composed of the same members, and while there are several men under consideration to fill the vacant leader's chair, there has been nothing definitely arranged.

The Combs Broad Street Conservatory of Music, on account of its affiliation with the University of Pennsylvania, will tender the second of the series of concerts to the pupils of the music department of the University and the pupils of the Conservatory, in Houston Hall, Wednesday evening. The concert will be given by the Pupil's Symphony Orchestra of the Conservatory, under the direction of Gilbert Reynolds Combs, assisted by Paul Volkmann, tenor, and Earle E. Beatty, pianist.

Marie Kunkel Zimmerman is filling engagements in Ypsilanti, Mich., and in Toronto and Ottawa, Ont., Canada, as soloist of the Chicago Symphony Orchestra, Alexander von Fieltz, conductor. Following this, Mrs. Zimmerman will tour the West for ten weeks with the same organization, touching at San Francisco, Cal., and San Antonio, Tex.

W. W. Gilchrist is supplying the place of the late Mr. Scheel as musical director of the Orpheus Club and Eurydice Chorus.

Among the appointments of Henry Hotz the following may be noted: At St. Luke's Church, Germantown,

THE COMBS BROAD ST. CONSERVATORY
GILBERT REYNOLDS COMBS, Director
1330-31 South Broad Street PHILADELPHIA, PA.
1713-14 Chestnut Street
Affiliated with the University of Pennsylvania
Women's Dormitories Year Book, Free

in Dvorák's "Stabat Mater," on March 14, and on March 21 at Mercantile Hall, in the better known Rossini setting of this ancient hymn of the church.

The spring concert of the Teachers' Chorus, under the direction of Helen Pulaski, will be given at the Academy of Music on April 12. The work to be produced is Saint-Saëns' "Night," preceded by a miscellaneous program by members of the Philadelphia Orchestra.

Harold Mason and William Hatton Green will give an invitation piano recital by the pupils of the intermediate grade at their Leschetizky School of Piano Playing on March 20. This will be followed by one for the advanced players at the Acorn Club on the afternoon of March 27.

The initial meeting of the Society of Arts and Letters was held on March 14 at the Plastic Club rooms. The aim of the society, which will meet bi-monthly, is to produce original work in the various arts. Men and women are eligible as members.

Edward Shippen van Leer will sing several of Agnes Clune Quinlan's songs at next Wednesday's meeting of the Manuscript Society, of which Miss Quinlan has been recently elected a composer member.

May Walters will be the soloist on Good Friday in Dudley Buck's "Story of the Cross" at Blockley Baptist Church. On April 4 Miss Walters is to sing Shakespearean songs in conjunction with Emily Krider Morris, reader, at the New Century Drawing Room, with Helen Pulaski at the piano. At the concert performance of "Aida," given by the Strawbridge & Clothier Chorus in the Academy of Music, on April 17, Miss Walters will sing the role of Amneris. She will also be heard in the same role in Stamford, Conn., on June 1.

Henrietta Groeneveld, pianist, assisted by Ada McIntire, vocalist, gave a recital at the hall of the Philadelphia Musical Academy on March 14.

Gertrude Peppercorn, Alexander Petschnikoff and Anton Hekking were the three stars who played in the Wanamaker store on Tuesday last in honor of Founder's Day of the American University of Applied Commerce.

A talented Philadelphia girl who has been recently studying in Boston with Morawski, Sophie Barnard, will give a song recital at Musical Fund Hall on Wednesday evening, March 20, at which she will be assisted by Dorothy Johnstone, harpist; Mary Woodfield Fox, pianist; Mabel L. Stone, accompanist.

A mixed choir is to sing the "Stabat Mater" next Sunday afternoon at St. James' Church, under Wassili Leps'

direction, with Marie Nassau, Kathryn McGuckin Leigo, James A. Preston and William J. Ringeisen as soloists.

At the Melody Club meeting on Tuesday evening last, Bertha Brinker, Agnes Morison, Noah H. Swayne and Charles F. Griffith were the vocalists heard, while Domenico Bove played two violin numbers, accompanied by Rollo F. Maitland. Miss Rossmässler and Mrs. White played the Saint-Saëns arrangement of the Beethoven theme for two pianos and the "Sakuntala" overture by Goldmark, arranged as quartet, was played by Mrs. Fitz-Maurice and the Misses Clark, Sutor and Beaver.

LILLIAN B. FITZ-MAURICE.

NEW YORK PHILHARMONIC CONCERTS.

With a program devoted to Haydn and Beethoven, the New York Philharmonic Society closed its subscription series of concerts at Carnegie Hall, Friday afternoon and Saturday evening of last week. These were the numbers:

Symphony, C minor, No. 9, B. & H. Haydn
Aria, With Verdure Clad, from The Creation Haydn
Corinne Rider-Kelsey.
Scene and Aria, Ah perfido! Beethoven
Corinne Rider-Kelsey.
Symphony, No. 3, Eroica, E flat major, op. 55. Beethoven

The audience at both concerts taxed the capacity of the hall, and there was much enthusiasm showered upon Mr. Safonoff, the conductor, and Corinne Rider-Kelsey, the soloist. As before stated in THE MUSICAL COURIER, the first half of the program was arranged to commemorate the 175th anniversary of Haydn's birth. Weather conditions being favorable, the tone quality of the orchestra was unusually fine. Mr. Safonoff conducted both symphonies with every regard for detail and tradition, and thus the happiest results were obtained. Mrs. Kelsey's beautiful, sustained singing of the aria from "The Creation," an aria which no one has ever sung more beautifully, filled the listeners with rapture, and afforded for young students of vocal art a number of valuable lessons. In the "Ah, Perfido" aria, too, Mrs. Kelsey demonstrated also that shouting is not singing. In her delivery of this marvelous work of Beethoven the young soprano revealed the dramatic warmth demanded in the part, but her conception was wholly free from exaggeration. Two extra concerts are announced for Friday afternoon April 5, and Saturday evening, April 6, with Lhévinne as soloist, and this program: Symphony, "Pathétique," Tchaikowsky; piano concerto, E flat major, Rubinstein; overture, "Tannhäuser," Wagner. The program will be the same for both concerts.

Lillia Snelling's Program.

Lillia Snelling, the contralto, will sing an aria from Rossi's "Mitrane," an aria from "Rienzi," classic and modern German Lieder and English songs, at her recital in Mendelssohn Hall, Friday evening next.

THADDEUS RICH

Concertmeister of Philadelphia Orchestra
Available for March and April
Address care of ORCHESTRA, Philadelphia, Pa.

PHILADELPHIA ADVERTISEMENTS.

VOICE MASTERY For **DR. B. FRANK WALTERS** JR. 14th YEAR.
Assisted by **MAY WALTERS**, Contralto Soloist First Baptist Church.
Scientific Voice Placing. Positive Remedies for Vocal Defects. Development. "Finish." Booklets.

FREEMANTEL **TENOR**
1636 Chestnut St. PHILADELPHIA, PA.

MARIE ZIMMERMAN **SOPRANO**
1710 Chestnut St., Phila., Pa.

FLORENCE HINKLE
SOPRANO.
122 West 114th Street, New York City.
3803 Brown Street, Philadelphia, Pa.

WM. F. HAPPICH
VIOLINIST-INSTRUCTOR.
1714 Chestnut Street, Philadelphia.

THE HAHN VIOLIN SCHOOL
(Frederick E. HAHN, Director), Formerly First Violinist of the Boston Symphony Orchestra. The Sevcik Method a specialty.
THE HAHN QUARTETTE
1304 Chestnut Street, Philadelphia, Pa.

CLARA ANNA YOCUM
CONTRALTO SOLOIST
Oratorio, Concerts, Recitals. Address, 681 S 49th St. Tel. 1015 W. Preston, Philadelphia, Pa.

HENRY HOTZ **BASSO**
1230 Locust Street, Philadelphia, Pa.

THE STERNBERG SCHOOL OF MUSIC
CONSTANTIN VON STERNBERG, Principal
Complete musical education in all branches. Write for catalogue.
Fuller Building, 10 S. 18th St. Philadelphia

PERLEY ALDRICH Song Interpretations—Recitals
DUNN Engagements from schools, colleges, women's clubs and musical societies accepted. For sample programs, terms and dates, address.
TEACHER OF SINGING 1710 Chestnut Street, Philadelphia, Pa.

S. WESLEY

SEARS
CONCERT ORGANIST
Management of JOHN M'E. WARD, 2139 North 19th St., Philadelphia, Pa.

LILIAN BRIGGS FITZ-MAURICE
Pianist Principal
VIRGIL CLAVIER PIANO SCHOOL
FULLER BUILDING, 10 S. 18th St., PHILADELPHIA, PA.

EDWIN EVANS
BARITONE
ORATORIO-CONCERT-RECITAL
NEW YORK: 51 East 64th Street
10 South 18th Street, PHILADELPHIA

LEEFSOON-HILLE
Conservatory of Music,
Weightman Bldg., Philadelphia, Pa.

EDWARD VAN LEER
TENOR
Concert, Oratorio, Recital, Teacher of Voice Culture
10 South 18th Street Philadelphia, Pa.

ADELE FABIANI

CULTURE OF VOICE PIANOFORTE
CONCERT AND OPERATIC
PREPARATORY COURSES
CLASS AND PRIVATE LESSONS
Studio, 1217 Walnut St., Philadelphia, Pa.

MARIE NASSAU **SOPRANO**
10 South 18th Street
PHILADELPHIA, PA.

CORRINNE WIEST **ANTHONY** **SOPRANO**
DR. GEO. CONQUEST **BASS-BARITONE**
Recitals and Oratorio 1636 Chestnut St. Phila.
Bell Phone



VIENNA, VIII KOCHGASSE 9, February 13, 1907.

Godowsky is nothing short of colossal and a pianist whose fame will take to itself proud permanence. The majority of European critics hail him as one of the great masters. He has built up a technic which is simply marvelous and beyond description. Not only has he a technic and temperament, but he is also a musician who has specialized on the old French and Italian music, broadened it generally, and brought it around to suit the modern clavichord, thus overlapping Time. In this one field he has done much for music, much for the piano in enabling us to enjoy the charming, ravishing old French composers, whose music without Godowsky's arrangements would be too thin for the concert hall. He was simply exquisite in renditions of minuets, pastorales and gigue by Schobert (1730-68), Rameau, Corelli and Loeilly. After his concert Monday evening, Professor de Conne, of the Conservatory, came to him and expressed his admiration of Godowsky's new editions of those composers, which now will be used at the Conservatory. As has been declared before, Godowsky, with all his titanic power, plays with restraint. Another good quality is his simplicity. These two qualities explain that Godowsky can turn aside from Schumann and Brahms and play Rameau and Corelli, and do them exquisitely. And how Godowsky does interpret Chopin! It is difficult to decide in what he is at his best—in Liszt, Brahms, Schumann or Chopin. He is a Cyclops. His program began with the Weber sonata, op. 39. After the French numbers came Chopin's ballade, op. 52; A major tarantelle; nocturne, op. 62, E major, and the allegro de concert, op. 46; finally the Schumann "Carneval." Godowsky gave three encores, after which the lights were put out. But the applause continued fully five minutes, till he consented to the fourth, or rather the sixth, encore of the evening. There will be a third Godowsky concert in the large Music Verein Hall, under the direction of Fredrich Ehrbar.

Under the direction of Fredrich Ehrbar, the Wind Chamber Music Verein of the Opera Orchestra, with the assistance of Arnold Rosé, Fischer, Ruzitska, Buxbaum and others, presented a program of d'Indy, Ermanno, Wolf-Ferrari and Arnold Schoenberg, of Vienna, in the Music Verein Hall, Friday evening. The Schoenberg symphony, fortunately, was placed last on the program. Had it been first, there might have been no audience for the other works. Vincent d'Indy's "Chanson et Danses," op. 50, for flutes, two oboes, two clarinets, horn and two fagotti, received its first Vienna performance. It was the most pleasing and most genuine music of the evening, as the Wolf-Ferrari symphony, op. 8 was raw and a patchwork. The Schoenberg chamber symphony for fifteen solo instru-

ment idea. Whether Schoenberg deliberately sought the chaotic or whether the chaos is the result of his helplessness, cannot be determined. In either case, each instrument wandered its own silly, themeless way. Mahler was present, and although he tried to hide his thoughts, he looked his feelings. The music caused hysterics in the audience. Many left before the end, others hissed, but there was applause as well.



BRUCKNER MONUMENT, VIENNA.

ments was played from manuscript. A symphony for fifteen soloists is no ordinary work. Nor was the music ordinary. That use of fifteen solo instruments is a proclamation that the composer is a disciple of Mahler in the instru-

Otto Nicolai is one of the regularly honored in Vienna. The tributes paid to him and to Schumann and Mozart are proofs that the Viennese, forgetful as they are, do remember, in somewhat fitful style, their masters of music. Walther presided at the performance of Nicolai's "Merry Wives of Windsor," Saturday evening. The entire cast was good. Heach as Falstaff was one of the features, as he usually is when given a genuine comic part. Frau Gutheil-Schoder reads her scores perfectly and is one of the most artistic of women. The others were Demuth and Stehmann, Preuss, Brever, Felix, and of the women, Hilgermann and Michalek.

Instead of having one or two exceptional voices in a cast and the remainder indifferently good, Mahler (although he has "star" singers) believes in a strong ensemble. Ten years ago he took up the directorate of the Vienna Opera, which then was in a sorry state. The members mostly were aged, and generally the institution was in a bad way. Mahler gradually pensioned off those people. Winklemann, who retired last season, was the last of that set. The members of the Opera today were selected by Mahler and were appointed because he approved of their voices. He has absolute control, and his casts give smooth, well balanced, highly pleasing performances. Mahler has placed the Vienna Opera on the high plane it occupies, and he is considered too valuable to lose, which was emphatically brought out by the reply of the Emperor's representative to rumors of Mahler's resignation.

Ysaye played concertos by Saint-Saëns, Mozart and Beethoven, Saturday evening in Music Verein Hall. He gives a second concert on the 21st.

Arnold Schoenberg's string quartet in D minor was given its first or manuscript performance by the Rosé Quartet Tuesday evening in Boesendorfer Hall.

The Orchestra Verein and the chorus of the Opera combined under the direction of Carl Luze in a concert in memory of Michael Haydn, not the great, but the lesser Haydn. The works were the C major symphony, the

ERNEST



HUTCHESON

GREAT

AUSTRALIAN PIANIST

NOW BOOKING

SEASON 1906-1907

Address J. E. FRANKCE
Knickerbocker Bld'g Room 934
1402 BROADWAY, NEW YORK

FRIEDA

STENDER

SOPRANO

ORATORIO-CONCERTS-RECITALS

Management: R. E. JOHNSTON, St. James Building, New York

LEON O

MARTIN

SECOND SPRING TOUR

Chicago Symphony Orchestra

Address 142 W. 91st Street, 'Phone 5865-J, River

Exclusive Management HAENSEL and JONES, 542 Fifth Avenue, New York



VICTOR HARRIS

TEACHER OF SINGING in all its branches, from the rudiments of tone formation to the highest finish and completion of Public Singing

Among the many who have studied with him are: Mrs. Seabury C. Ford, Mrs. Marris Black, Miss Martha Miner, Miss Ethel Crane, Miss Feilding Roselle, Mrs. De Wolf Hopper, Mrs. Julie Wyman, Miss Anna Bussert, Mrs. Marian Van Dusen, Mrs. Bertha Harmon Force, Mrs. Katharine Heath, Miss Ethel Little, Miss Mabel Strock, Miss May P. Mitchell, Miss Louise Mundell, Miss Edythe R. Lott, Mr. MacKenzie Gordon, Mr. Julian Walker, Mr. Eugene Cowles, Mr. Frank Croxton, Mr. Edward Barrow, Mr. Frederick Martin, Mr. Wm. G. Stewart and Mr. Glenn Hall.

Telephone: 6120-38th

Studio: THE ALPINE, 55 West 33d St., NEW YORK CITY

HUGO

HEERMANN

For CONCERTS, RECITALS, Etc.

Exclusive Management

HAENSEL & JONES

542 Fifth Avenue

NEW YORK

AGNES PETRING
SOPRANO

Pupil of Catenhusen, M. Lehmann
Schroeder-Haentzsch and Stack-
hausen.

Concerts, Oratorios, Recitals

Exclusive Managers:

HAENSEL & JONES

542 Fifth Avenue, New York

GEORGE

SWEET

(The Renowned Baritone)

Announces departure for
Florence, Italy—May 9th
Unqualified endorsements of Heinrich
Conried, Chadwick, Dr. Ziegfeld,
Gerhard Heintzman and others.

Opera and Drawingroom

Address for particulars

489 FIFTH AVENUE

Teacher of Georg Fergusson, Shanna Cumming, Carl Dufft.

MME. OLGA SAMAROFF

WILL TOUR THE UNITED STATES AND
CANADA

SEASON 1906-1907

Management: C. A. ELLIS

40 State Street, Boston

STEINWAY PIANO USED

SOLOIST WITH WORCESTER FESTIVAL, BOSTON SYMPHONY ORCHESTRA, CHICAGO SYMPHONY ORCHESTRA, PHILADELPHIA SYMPHONY ORCHESTRA, ST. LOUIS CHORAL SYMPHONY ORCHESTRA, ROCHESTER SYMPHONY ORCHESTRA, ST. PAUL SYMPHONY ORCHESTRA, BOSTON SYMPHONY QUARTETTE.

"Pignus Futurae Glorise," for orchestra and chorus, taken from his "Litany" in D minor, also his "Spanish Mass."

CONCERTS OF THE WEEK.

Boesendorfer Hall—
d'Albert, piano.
Rose Quartet, chamber music.
Gustav Macurer, violin.
Soldat-Roeger Quartet.
Tilly Koenen, lieder.
Julia Culp, lieder.
The Bruenners, piano and voice.
Ehrbar Hall—
Godowsky, piano.
Karoline Pecenik, piano.
Willy Scheneyda, violin.
Wind Instrument Verein, chamber music.
Opera—
"Die Walküre," "Hänsel und Gretel," "Die verkaufte Braut,"
"Don Giovanni," "Lohengrin," "Die lustigen Weiber von Windsor."
M. MARVIN GRODZINSKY.

Musical News from Seattle.

SEATTLE, Wash., March 12, 1907.

The late February concerts included a Mozart-Haydn program at the Columbia College of Music, played by Mr. and Mrs. Edward L. Busch and other members of the faculty. The one vocal number of the evening, "Boiling, Foaming Billows" (Haydn), was sung by Karl Schwerdtfeger.

At his recent concert in the Unitarian Church, Gerard Tonnig had the assistance of Mesdames Woodward, Cunningham, Doheny, Jones, Moore, Shead, Gilman, Colman, Tiffany, and Messrs. Atkins, Pinney, Palmer, Lumbard and Shaffer.

J. Edmonde Butler played organ numbers from the works of Bach, Dvorák, Nevin and Guilman at his February organ concert, at Trinity Parish Church. Mary Lionberger Scott, Ellen M. Kollock and Bowman Ralston were the assisting vocalists.

Frederic C. King, musical director of the Queen Anna Methodist Church Choir, presented the cantata "Daniel," supported by the choristers and these soloists: Mesdames Jenner, Miffen, Israel, Nutt and Mr. Svarz.

Edward Gashel, 'cellist, Nicolas Oeconomacos, clarinetist, and Howard C. Gratton, piano, assisted Nina Martin Hatcher, at her concert on February 27.

A large and delighted audience attended the performance of "Madam Butterfly" at the Grand Theater recently. The Savage Company is one of those rare organizations that fulfills every expectation.

DAVID SCHEETZ CRAIG.

Virginia Listemann's Concert Notices.

Virginia Listemann, the lyric soprano, of Chicago, is meeting with great success in her concert work this season, as may be seen by the following press comments:

The concert given by Bernhard Listemann and Virginia Listemann was a brilliant one, and a great musical treat. A large and enthusiastic audience greeted the performers, and hearty and continued applause attested the pleasure of the music lovers throughout the program. Virginia Listemann's rendition of "La Juive," by Halévy, was given with dramatic intensity and secured an encore. Her voice is a beautiful, rich soprano of natural sweetness. The four songs of Henschel, Van der Stucken, Strauss and Chaminade are just as different as different can be, and offered a fine opportunity for a discriminating and varied interpretation. Miss Listemann sang them all well, but with a possible degree of exaggerated dramatic fervor. She need not have done so, for she has a beautiful voice, and also plainly shows elaborate training. In Maucheroni's song, with violin obligato, she did some exceptionally fine work and brought down the house.—Commonwealth, Ripon, Wis.

Virginia Listemann was the soloist. Her voice is a pure, high soprano, and her beauty and splendid vitality predict a brilliant career for the young artist. Her voice has all the charm of freshness, with the fullness and sweetness of perfect physical development. Not a small part of Miss Listemann's charm is due to her beauty and vivacity.—Star, Monmouth, Ill.

Three criticisms from The Eagle, St. Clara's College, Sinsinawa, Wis.:

A special welcome awaited Virginia Listemann, who made her first public appearance in America before a St. Clara audience a year ago. Possessing the rare gift of song, Miss Listemann has worked with an energy admirable in one so young in the art that love makes a pleasure, and a noticeable development of tone is the result of the years of study. Very beautifully were the grand arias from "Freischütz" and "Carmen," rendered with a sweetness and freedom in the high tones that called forth exclamations of delight. Ardit's blithe music was given with artistic abandon, while the pathos of the Irish folksong was most suggestive of the Celtic spirit. Perfect as was each number on the program, it was the charming encores that sang themselves into each heart and wove their magic spell of melody around the young artist.

Miss Listemann's voice has rare dramatic expression, and in the aria from "Traviata" particularly her voice showed to advantage. She is now reaping the reward of years of patient and earnest application to the study of her art. Miss Listemann's selections were most happy, and her interpretation of the beautiful English songs appealed to all.

Miss Listemann possesses a decided and charming individuality. Her voice is of wonderful range and flexibility and well trained. She responded graciously and delightfully to the numerous encores. All the numbers were very pleasing and artistically given, but the closing song with violin obligato won the hearts of all.

Praise for Elsa Ruegger.

The New York critics were warm in their praise of Mlle. Elsa Ruegger when she appeared in recital in Mendelssohn Hall March 6. The following excerpts indicate the favor with which her playing was received:

The audience was delighted.—Tribune.

Miss Ruegger played a sonata by Locatelli with a good deal of style, and some shorter pieces by Schumann and Saint-Saëns with exquisite finish.—Sun.

Miss Ruegger plays with astonishing effectiveness.—American.

Her tone was full and well rounded and her playing free of all affectation. In the Locatelli sonata she displayed a great deal of sympathy for this music, and in the lighter compositions she voiced a wholesome sentiment that is as rare as it is admirable.—World.

There is fine finish and polished technical achievement in everything that she does, and this breadth of style was shown in this piece by a pre-classical composer (Locatelli's sonata).—Times.

There is not a suggestion of affectation or exaggeration in her playing or in her manner. Reserve, distinction, exaltation mark her interpretation at all times. Never a suggestion of sentimental extravagance; yet sentiment, life, blood, in full measure, though tempered always by artistic dignity and good taste.—Press.

Ethel Crane in Ohio.

Ethel Crane, the soprano, sang in Columbus, Ohio, February 20, February 24 and February 25; in Fostoria, February 26, and in Mount Vernon, February 27. In all these places she won much approval, as the following press excerpts show:

Ethel Crane, the New York soprano, who has been here for the last two musical mornings, has quite established herself as a favorite in Columbus. Her voice is big, true, enunciation perfect, and her temperament adapts itself to any style. Miss Crane has uncommon resourcefulness of expression and her interpretations are remarkable for affording a restful satisfaction. Genuine musicianly singing Miss Crane always gives, and she never sacrifices beauty of tone for dramatic effect. Her readings are significant for sincerity and splendid musicianship.—Columbus Dispatch, March 3, 1907.

Ethel Crane, the visiting artist, has a beautiful soprano voice under fine control, and her interpretation of a group of songs added much to the interest of the recital.—Ohio State Journal, February 24, 1907.

Miss Crane has a well trained voice of excellent quality, and sings with ease and artistic grace. Her group of songs were interpreted with delightfully keen appreciation of their varied characteristics.—Ohio Sun, February 24, 1907.

George F. Granberry, director of the Granberry Piano School, will spend the remaining two weeks of March in the South. During his absence from the city Mina del Castillo will substitute for him. Mrs. del Castillo has been an instructor for the past five years in the Faeltien Piano-forte School, of Boston. During the summer months she substitutes for Mr. Granberry at his Newport school.

Cottlow Aids the MacDowell Fund—Press Notices.

Augusta Cottlow, the pianist, gave a recital in Chicago recently, under the auspices of the Chicago Music Study Club, Mrs. E. E. Baker, president. The proceeds were added to the MacDowell Fund. Miss Cottlow is still in the Middle West, where she has played at many concerts and recitals. She expects to return to New York the end of March. Some notices follow:

She herself possesses a winning individuality that betrays itself in her selections, which on this occasion embraced the most difficult Bach, Chopin, Liszt and MacDowell compositions, the program being varied from the rippling, lighter melodies to the harsher, tragical phase of emotion typical of the MacDowell numbers.

Her technic was superb, and the fingering was the noticeable feature of her playing. So firm and rapid was it that those selections where the tempo was accelerated, the individual notes were blended as one tone, the effect being most pleasing and rhythmical. This was more especially observed in the berceuse, op. 57, Chopin, and the tarantella, "Venezia e Napoli," Liszt, the latter being thought by many to be the best number on the program, although it is almost impossible to classify them according to the comparison.

The organ prelude and fugue, arranged for the piano from Bach, by Ferruccio Busoni, was brilliantly played by the young musician. "Papillons," op. 2, by Schumann, was wholly different, Miss Cottlow meeting the changes with marvelous executive talent. The Chopin numbers, barcarolle, op. 60; berceuse, op. 57, and the "Grand Valse," op. 42, were clearly indicative of Miss Cottlow's power of interpreting the old masters.—Winfield, Kan., Daily Courier.

The music lovers thronged to Fraser Hall last night to hear the piano recital, by Augusta Cottlow of New York. Her first number was a modern transcription of one of Bach's organ preludes and fugues. Miss Cottlow is petite and slender and it was a surprise to everyone to hear her play with the breadth and power of a man.

Her second piece, Schumann's "Papillons," is one whose rapid changes of mood and style can best be rendered by a woman, and her playing of it was full of vivacity and charm. Her Chopin group contained the difficult barcarolle, which few pianists attempt; the charming berceuse and a brilliant waltz. Each of these was made a poem of distinct style and showed Miss Cottlow to be a versatile player of a wide range of experience.—Lawrence, Kan., Daily Journal.

Tributes to Inez Barbour from Fall River.

The following notices were received by Inez Barbour, soprano soloist at Temple Emanu-El, New York City, for her singing with the Fall River (Mass.) Choral Society, on February 26:

Inez Barbour of New York, the chief soloist of the evening, has a beautiful soprano voice, very finely trained. For so high a soprano her voice is very sweet and quite remarkably full and strong. Her phrasing was perfect. Miss Barbour's solo, "Love Ceaseth Nevermore," Eckert, was delightful. Recalled, she sang to her own accompaniment on the piano that dainty little song, "Celeste," and she sang it as daintily as it is written, and with marked expression. The concert ended with the "Inflammatus et Accensus," from "Stabat Mater," sung by full chorus with the solo by Miss Barbour. She was here at her very best, her high C in the climax ringing full and clear above chorus and orchestra.—Fall River Daily Herald.

Miss Barbour, who appeared here for the first time, won instant favor and her hold upon the audience steadily increased during the evening. She possesses a sweet and natural voice that was agreeable at all times, even at her highest notes. She had perfect control, plenty of power, and a charming personality and bearing.—Fall River Evening News.

Rieger Engaged for Milwaukee Concert.

William H. Rieger, the New York tenor, will sing in a performance of Bach's "Passion Music" (in German) in Milwaukee on March 22.



ARTHUR BLAKELEY
THE DISTINGUISHED
CANADIAN ORGANIST
FOR RECITALS
"NORDHEIMERS."
TORONTO

THE MAC LEAN-OGDEN SYSTEM
OF VOICE AND MUSICAL DEVELOPMENT
Dr. Juan C. Mac Lean, Principal
Gertrude Helene Ogden, M. Catherine Lyons
Normal Course for Teachers A Private Recital Hall
806-807 Fine Arts Building Chicago

ALBERT G. JANPOLSKI
ORATORIO RECITALS

BARITONE
Management J. E. FRANK
KNICKERBOCKER BUILDING
503 West 134th Street
Phone, 6003 Morningstar

R. DAVID W. DAVID
Authorized Pupil of JEAN de
Thorough instruction in Vocal Culture
22 EAST 22d STREET, NEW YORK

RESZKE

L. COSTANTINO

CONCERT PIANIST AND COMPOSER
Piano instruction at Carnegie Hall
Room 516 New York

Gilbert Shorter
ENGLISH DRAMATIC
IMPRESSIONIST—READER
Address care Dramatic Mirror
121 West 42d Street, N. Y.

CONCERT DIRECTION DANIEL MAYER

THE LEADING AGENCY IN GREAT BRITAIN

Cable Address: KEYNOTE, LONDON

Chatham House, GEORGE STREET, Hanover Square, London

Russian Symphony's Last Concert.

The Russian Symphony Society's sixth and last concert of the season took place in Carnegie Hall Thursday evening of last week, when this program was given:

Introduction, Khoranshehina Musorgski
Symphony, No. 3, The Divine Poem Scriabine
Third Concerto, D major, for Violoncello (first movement; first time) Davidoff
Symphonic Poem, Stenka Rasin Glazounoff
(In recognition of the twenty-fifth anniversary of his first appearance as a composer.)

The soloist was Alwin Schroeder, the veteran 'cellist of the Kneisel Quartet, who on this occasion made his farewell appearance as soloist. His friends were present in force and accorded him something of an ovation. He was called back seven times, but could not be induced to add an encore. Mr. Schroeder gave a finished and forceful performance of one movement of the Davidoff work, which is not by any means inspired or eloquent.

The principal feature of the concert was the first performance in this country of Scriabine's third symphony, which has been pronounced the greatest work which this prolific Russian composer has yet written. "The Divine Poem," as it has been named, was first produced in Paris, May 29, 1905, under the baton of Arthur Nikisch, who expressed himself extravagantly with regard to its merits,

and listed it for one of his Berlin concerts. Subsequently the symphony was twice performed in St. Petersburg under Blumenfeld's direction. "The Divine Poem" is this composer's op. 43. Its adequate presentation requires more than 100 players. The score calls for four flutes, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, eight horns, five trumpets, three trombones and tuba, tympani, tomtom, bells, two harps, and the usual strings. This symphony was published in 1905, and since then Scriabine has completed another symphony, the "Poeme Extase," whose object begins where "The Divine Poem" ends. The symphony has four movements, the performance of which takes about fifty minutes, and there is no break or intermission. If the truth must be told, it proved prolix. The composer was called to the front and bowed his acknowledgments several times. It is not likely that there will be any insistent clamor for the repetition of "The Divine Poem."

Recital by Gustav L. Becker Pupil.

Gustav L. Becker presented his pupil, Ruth D. Wright, to an audience at his home, 1 West 104th street, on Saturday, March 16. Miss Wright was assisted by Emma Brett, contralto soloist at the West End Church. Miss Wright played the Beethoven sonata, opus 81, and numbers by

Liszt, Grieg, Joseffy, Chaminade, Leschetizky, Haberbier and Field. Miss Wright's touch is clean cut, yet full of musical quality, and it was evident that she has had excellent technical training. Miss Brett sang with artistic feeling an aria from "Nadeschda" (Goring-Thomas) and songs by Secchi, Foote and Tschaiakowsky.

To Open New Auditorium in St. Paul on April 2.

ST. PAUL, Minn., March 16, 1907.
Great preparations are now being made for the opening of the new St. Paul Auditorium on April 2. Prominent women of the city have consented to act as patronesses at the symphony concert and ball. All of the boxes have been sold at high prices.

The closing concert in the regular series by the St. Paul Symphony Orchestra took place Tuesday night, March 12, at the People's Church. Emilio de Gogorza, baritone, was the soloist. His opening aria from Gluck's "Iphigenie en Tauride" established him at once in the good will of the audience, and elicited a veritable storm of applause. To this Mr. de Gogorza responded with an aria from Massenet's "Le Roi de Lahore." The other numbers were Beethoven's fifth symphony, the overture to the "Magic Flute," Saint-Saëns' "Phaeton," and the Tschaiakowsky "Nut Cracker Suite."

OSCAR GAREISSEN

Voice Culture, Recitals, Concerts
Care THE ROCHAMBEAU, Washington, D. C.
ADOLF GLOSE,
CONCERT PIANIST.

PIANO INSTRUCTION.
Address: 1415 K St., N. W., Washington, D. C.

JEAN S. SINCLAIR

INSTRUCTION IN PIANO AND THEORY
Special classes in Theory and Ear Training for
Piano and Vocal Students.

Studios: Carnegie Hall, New York, 584 Hancock St., Brooklyn
Pupil of MacDowell, Eugene Heffley, Alex. Lambert.
Theory Certificates from Columbia University.

LAURA LOUISE

COMBS

SOPRANO

Management: WOLFSOHN BUREAU
J. LOUIS von der MENDEN, Jr.

Musical Director, Composer and
Arranger. Teacher of Harmony,
'Cello and Piano.

RESIDENCE:

1938 Steiner St., San Francisco, Cal.

OMAHA.

THOMAS J. KELLY,
TEACHER OF SINGING.

OMAHA.

ELAINE DE SELLEM

GEORGE S. MADDEN

31 Decatur Street BROOKLYN, N. Y.

BARBOUR

DAHL RICH

FRED'K WHEELER

Bass-
Baritone Or WOLFSOHN BUREAU

PARIS.

LLEWELLYN RENWICK

Organist of the American Church
(Rue de Berri.)

PIANO, ORGAN AND HARMONY
6 Villa Michon (Rue Boissière), Paris.

MAISON ERARD
18, Rue du Mail, PARIS.

Maitre LÉONARD BROCHE,

Professor of Singing.

COMPLETE OPERATIC RÉPERTOIRE,
Tuesdays, 9-11 A. M. and Saturdays, 2-4 P. M.

DELLE SEDIE, Paris,
Pure Italian Method. Complete course. Stage
practice. Voice, lyric, declamation, language, sol-
fège, ensemble music, misc.-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

ALBERTO BACHMANN,

VIOLIN VIRTUOSO and
PROFESSOR.

208 Boulevard Péreire. . . . PARIS

PREPARATION FOR OPERA and CONCERT

Wagner and Song Repertoire in German
EDWARD FALCK, formerly conductor of
Opera, Grand-Ducal Court Theatre of
Karlsruhe

Care MUSICAL COURIER, 14 Rue Lincoln, Paris

ANTONIO BALDELLI

Of Principal European Opera Houses.
Italian Baritone. Professor of Singing.
4 Rue Euler (Champs Elysees), Paris.

ITALY.

VITTORIO CARPI

VOCAL TEACHER IN FOUR LANGUAGES.
Florence, Via Nazionale 24.

PITTSBURG.

RALPH BUTLER SAVAGE,

TEACHER OF SINGING.
Tuesday, Friday, Saturday afternoon, 414 Sixth
Ave. Monday, Wednesday, Thursday and Satur-
day morning, 217 Wallace Block, E. E., Pitts-
burg, Pa.

JAMES STEPHEN MARTIN,
VOICE CULTURE AND ARTISTIC SINGING
Studios: 6201 Walnut St., 500 Penn. Ave.,
Pittsburg, Pa.

THE VON KUNITS
SCHOOL OF MUSIC AND ART.
Luigi von Kunits, Concertmaster of the Pittsburg
Orchestra, Director.
501 South Highland Ave., East End,
Pittsburg, Pa.

CHRISTINE
MILLER

CONTRALTO

ADDRESS
PITTSBURG ACADEMY
PITTSBURG, PA.

CONTRALTO
291 Michigan Avenue
'Phone, 1584-Wabash, Chicago, Ill.
Care of HENRY WOLFSOHN
NEW YORK CITY

BASSO BARYTONE
Opera, Oratorio, Concert
and Recital
Telephone: 9748 J Bedford

SOPRANO
Management
Albert B. Patton
26 E. 23d Street
Phone 5739 Gramercy
Concert Pianist
1904 Orrington Avenue
EVANSTON, ILL.
Telephone, Evanston 2552

321 St. Nicholas Avenue
Tel., 5540 Morningside

FLORENCE TURNER-MALEY SOPRANO

ADDRESS
210 W. 107th St., New York
Phone 817 Riverside

Mme. ETTA EDWARDS,

TEACHER OF SINGING
Address,
814 West End Avenue (Near 90th St.)
NEW YORK
'Phone 1588 River

LOUISE ORMSBY

SOPRANO

Soloist Boston Festival Orchestra
and Worcester Festival
For Dates and Terms Address
HAENSEL & JONES
542 Fifth Avenue, New York

GEO. MUNSON

CONTRALTO
Soloist WORCESTER FESTIVAL 1906
AND SPRING TOUR
THEODORE THOMAS ORCHESTRA
8 East 16th Street, New York
'Phone 1580 River

MME. AMÉLIE SEEBOLO

TEACHER OF THE
LAMPERTI METHOD
36 W. 33d STREET

GEO. C. CARRIE

TENOR
160 West 106th Street
'Phone, 1116 River

J. DUFFEY

BARITONE
Management ALBERT B. PATTON
26 East 23d Street
Phone 5739 Gramercy

EDITH CHAPMAN GOOLD

SOPRANO
ADDRESS
2335 BROADWAY
Telephone 4988 J Riverside

PAUL DUFAULT

TENOR
Oratorio, Concerts, Recitals
INSTRUCTION
'Phone, 1091 Chelsea 318 WEST 23d ST.

LILLIA SNELLING

CONTRALTO
Exclusive Management
Haensel & Jones, 542 Fifth Avenue
Personal address, Hotel Chelsea, 223
W. 23d St. 'Phone, 2700 Chelsea.

TOM DANIEL

BASSO
SOLOIST WORCESTER FESTIVAL, 1906
4 East 14th Street, New York

THE NATIONAL ASSOCIATION OF TEACHERS OF SINGING

INCORPORATED 1906
Teachers' Course preparing for Certificates and State License commences January, 1907
A. E. ZIEGLER, Pres't. A. DE GUICHARD, Vice-Pres't. M. KNITEL-TREUMANN, Treas.
163 West 49th Street, N. Y.

FRANCIS MOTLEY

BASSO
Soloist St. Patrick's Cathedral
Address: M. PORTEN, 780 8th Avenue

JOHN YOUNG

TENOR
267 West 113th Street
'Phone 2345-L, Morningside

REED MILLER

TENOR
WOLFSOHN BUREAU
131 East 17th Street

CONTRALTO WINTER

Studio Address, 500 WEST
95th St., N. Y. Phone, 66th
Riverside. For dates and
terms address HAENSEL & JONES
542 FIFTH AVE., N. Y. CITY

SHERWOOD

SOPRANO
ORATORIO - CONCERTS - RECITALS
17 WEST 90th ST.
'Phone 1575 River

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.
267-269 Wabash Avenue, - CHICAGO, ILL.

**PARIS
1900.**

POWELL & PIRANI

MUSICAL INSTITUTE

915 President Street, Boro Brooklyn, New York.
ALMA WEBSTER-POWELL, Author of "Advanced School of Vocal Art," Musical Directors
EUGENIO DI PIRANI, Author of "High School of Piano Playing,"
A. JUDSON POWELL, Business Director. Telephone, 616 Prospect.

CONCERT DIRECTION

HERMANN WOLFF

The World's Greatest Musical Bureau.

Germany: Berlin and Flottwellstrasse 1
Cable Address: Musik Wolff, Berlin

Proprietor and Manager of the Philharmonic
Concerts, Berlin; the new Subscription Con-
certs, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, includ-
ing Joachim, D'Albert, Ysaie, Asenore, Thibaud,
Kreisler, Sembrich, Rialer, Van Rooy, Hekking,
Carreño and many other celebrities. Also
manager of the Berlin Philharmonic Orchestra
and of Arthur Nikisch.

Principal Agency for Music Teachers

A. BUZZI-PECCIA

ITALIAN VOCAL SPECIALIST.

Especially recommended by
Caruso, Sembrich, De Reszke
and greatest artists.

Circular on application By mail only

33 West 67th Street
ATELIER BUILDING

The MONTREAL CONSERVATORY of MUSIC

(Founded 1893 by C. E. SEIFERT.)

938 & 940 Dorchester Street, Montreal, Canada.
For prospectus apply to

C. E. SEIFERT, the Musical Director

NEW YORK GERMAN CONSERVATORY OF MUSIC, 23 West 42d St., New York.

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRAEMCKE.

Instruction given in all branches of music from
first beginning to highest perfection.
Thirty-eight of the most known and experienced
professors.

Special Departments for Beginners, Amateurs and
Professionals.
Free advantages to students: Harmony lectures,
concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE.

TERMS, \$10 UP PER QUARTER

**ROYAL CONSERVATORY OF MUSIC AND THEATRE
DRESDEN, GERMANY**

Fiftieth Year, 1905-1906. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal
admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIUM

The Stern Conservatory of Music

FOUNDED 1850

22a Bernburgerstrasse (Philharmonic), Berlin S. W.

Royal Professor GUSTAV HOLLAENDER, Director

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:

Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all or-
chestral instruments). SEMINARY: Special training for teachers.

Principal Teachers: HARMONY AND COMPOSITION—Wühelm Klatt, Hans Pfitzner, Prof. Philipp
Ruefer, Prof. E. E. Taubert, P. Geyer, Arthur Wüner. PIANO—Georg Bertram, Theodor Bohl-
mann, Severin Eisenberger, Gottfried Galston, Bruno Gortatowski, Bruno
Hinne-Reichhold, Ernst Hoxzimmer, Prof. Martin Krause, Prof. James Kwast, Frieda Kwast-Ho-
dapp, Dr. P. Lutsenke, Prof. A. Papendick, Prof. A. Sormann, Theodor Schoenberg, Prof. E.
E. Taubert, F. W. Otto Voss. SINGING—Eugen Brägger, Madame Blanche Corelli, Frau
Lydia Holler, Prof. Selma Nicklas-Kempner, Sergei Klibanski, Nicolaus Rothmühl, Anna
Wuellner (Royal Chamber Singer), Alexander Heinsmann, Dr. Paul Bruno-Molar, Wladyslaw Sei-
demann. OPERATIC CLASS—N. Rothmühl. VIOLIN—Prof. Gustav Hollaender, Alfred Witten-
berg, Max Grunberg, &c., &c. HARP—Frans Poenitz. ORGAN—Bernhard Irrgang, Royal Music
Director. CELLO—Joseph Malkin, Eugen Sandow, &c., &c.

VIRGIL PIANO SCHOOL annexed to the STERN CONSERVATORY, 8-9 Kant St., Berlin-Charlot-
tenburg. Special courses for training teachers. Exceptional advantages for acquiring a broad and
artistic repertoire.

Prospectuses may be obtained through the Conservatory and the Virgil School. Pupils received at any
time. Consultation hours from 11 a. m. to 1 p. m.

KLINDWORTH-SCHARWENKA CONSERVATORY

Steglitzerstrasse 19, Berlin W., Germany

Instruction from Beginning to Highest Perfection in All Branches of Music.

BOARD OF MUSICAL DIRECTORS:

ROYAL PROFESSOR XAVER SCHARWENKA, Imperial Royal Court Pianist, Member of the
Senate of the Royal Academy of Arts; ROYAL PROFESSOR PHILIPP SCHARWENKA, Mem-
ber of the Royal Academy of Arts; KAPPELMESTER ROBERT ROBITSCHEK.

PRINCIPAL TEACHERS—Piano: X. SCHARWENKA, P. SCHARWENKA, M. MAYER-MANN, ANTON
FORESTER, W. LEIPOLD, ALBERTO JONAS, M. DE ZADORA, AUGUST SPATHE, R. HAWMANN, S. VON
BARTKIEWICZ, K. KESLER, R. EDEL, A. SCHWANN, H. LAFONT, S. NIKHTEIN, E. KUBACK, Dr. A.
STARK, W. SCHARWENKA, ELGA VON GRAVE, MARTHA SIBOLD, E. KOLLBERG, EUGENIE HIRSCHE,
MARTHA PICK, KLARA KUEKE, ISOLDE SCHARWENKA, ERNA KLEIN. Violin: FLORIAN
ZAVIC, ISAY BARNAS, J. M. VAN VREE, J. RUWEN, G. ZIMMERMANN, J. HWY, W. DETLEFS, MMR.
SCHARWENKA-STREBOW, ELGA DARLING. Vocal: MMR. MARIA SPERT, MARIE BLANCHE-PETRE, MARIE BERG,
LOUETTE DE ARNA, ELISABETH ARNOLD, SYLVIA MEYERBERG, AUFER SUTTERMANN, H. B. PARMORE.
Composition: P. SCHARWENKA, R. ROBITSCHEK, E. W. VON ROBITSCHEK, HUGO KAWA (in English). Cello:
JACQUES VAN LIEB, Organ: FRANK GRUNICK, History of Music: OTTO LESSMANN, Dr. W. KLEPPFELD,
HUGO LEICHTENTRITT (in English). Operatic Class: under DIRECTOR ROBITSCHEK.
CATALOGUE FREE ON APPLICATION. PUPILS RECEIVED AT ANY TIME.

A. B. CHASE

PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,

the student, the conservatory, the concert

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.



**OVIDE MUSIN'S
VIRTUOSO
SCHOOL of VIOLIN**

From Beginning to Finishing

189 rue Joseph II., Brussels

WRITE FOR TERMS

THE INDIANAPOLIS CONSERVATORY OF MUSIC.

EDGAR M. CAWLEY, Director.

NEW LOCATION: 430 NORTH MERIDIAN STREET.

The Largest and Most Complete School of Music and Dramatic Art in the Middle West.

Education. MUSIC. Opera. Modern Languages

The finest and most completely equipped building devoted to music in America.

Illustrated catalogue sent free.

EDGAR M. CAWLEY, Director

480 North Meridian St.

New Phone: 2910

Indianapolis, Ind.

GRAND CONSERVATORY OF MUSIC



Special Course for

Teachers and Professionals

THOROUGH COURSE FOR BEGINNERS.

Full term leads to Mus. Bach. degree

DR. E. KERNHARD, Pres't

162 Central Park West, Cor. 95th St.

(Thirty-second Year)

CHAS. F. ALBERT

Viollins, Violas, Cellos, Bows and Cases

The only
Violinmaker
in America
to receive a
Prize at
Paris



CHAS. F. ALBERT, 205 South Ninth Street

PHILADELPHIA, PA.

Sole Importer of Alberti Violins, Bows and
Strings. Sole Manufacturer of the C. F.
Albert Patented Specialties and Celebrated
C. & G. Strings.
Used and endorsed by all great Artists.
Send postal for catalogue.

Words & Song

And we will write the MUSIC! A HIT will make you rich!

METROPOLITAN MUSIC CO. ST. James Bldg., New York

Manhattan College of Music

40 WEST 117TH STREET
COMPLETE Musical Education. All branches under
DISTINGUISHED FACULTY.
Director: LEON M. KRAMER



**FLORENCE
AUSTIN**

Violin Soloist

219 EAST 30th STREET

NEW YORK

**C. VIRGIL GORDON
PIANIST**

Teacher of Virgil Method at Virgil Piano School

Recital and Concert Soloist

Studio at Virgil Piano School, 19 W. 16th St.

**Hazelton Brothers
PIANOS,**

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

Appeal to the Highest Musical Taste

Nos. 66 and 68 University Place, New York

STEINWAY

GRAND AND UPRIGHT

PIANOS

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREHOUSES: STEINWAY HALL
Nos. 107, 109 and 111 East 14th Street

CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL
No. 15 Lower Seymour Street, Portman Square, London, W.

EUROPEAN BRANCH FACTORY: STEINWAY & SONS
St. Paul, Neue Rosen Strasse No. 20-24, Hamburg, Germany

FINISHING FACTORY: FOURTH AVE., 524-53d STS., NEW YORK CITY
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

MASON & HAMLIN

GRAND PIANOS

MANUFACTURED ON THE

Exclusive Mason & Hamlin System

ARE PIANOS WITH AN,

INDESTRUCTIBLE TONE.

They are beyond Musical Competition, and this fact is recognized and admitted by the Artistic World.

MASON & HAMLIN COMPANY,
BOSTON.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

The World's Best Piano



THE WORLD RENOWNED
SOHMER



The many points of superiority were never better emphasized than in the SOHMER PIANO of today

It is built to satisfy the most cultivated tastes ::::::::::

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists ::::::::::

SOHMER & CO.

NEW YORK WAREHOUSES:
SOHMER BUILDING
Fifth Avenue, Cor. 25d Street

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment today than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

WRITE FOR EXPLANATORY LITERATURE

Vose & Sons Piano Co.

160 Boylston Street, Boston, Mass.

